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ATTACK OF THE KILLER B'S

ANTHRA

RECORDED VERSIONS
GUITAR

AUTHENTIC TRANSCRIPTIONS
WITH NOTES AND TABLATURE

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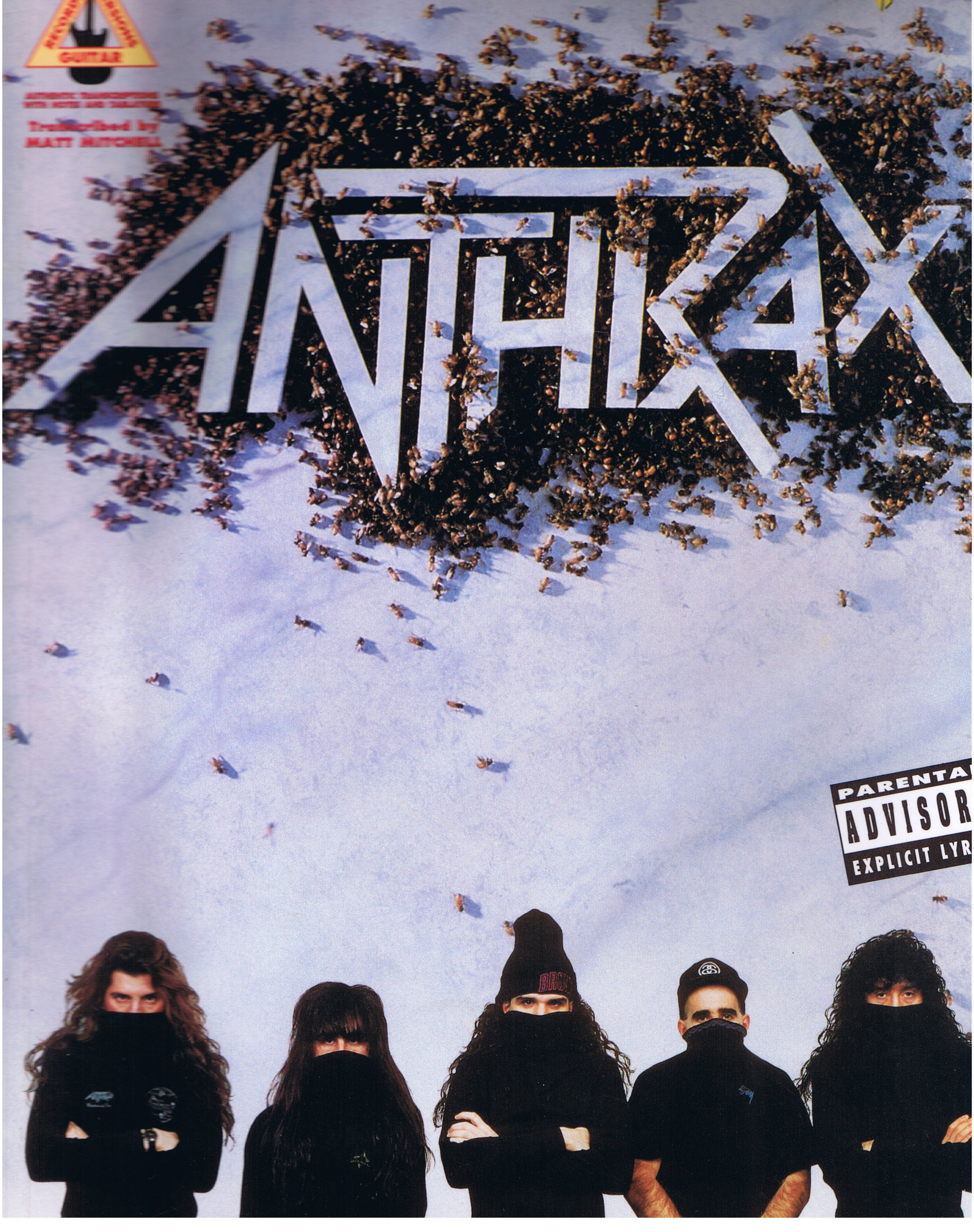
MATT MITCHELL


ANTHRAX
PARENTA
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ATTACK OF THE KILLER B'S

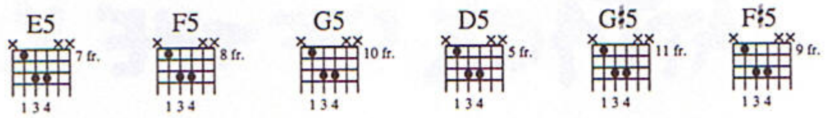
Milk (ode to Billy)
Bring the Noise
Keep it in the Family (Live)
Startin' Up a Posse
Protest and Survive
Chromatic Death
I'm the Man '91
Parasite
Pipeline
Sects
Belly of the Beast (Live)
N.F.B. (Dallabnikufesin)

U.S. $18.95

ISBN 0-7935-1431-2

Milk (Ode to Billy)

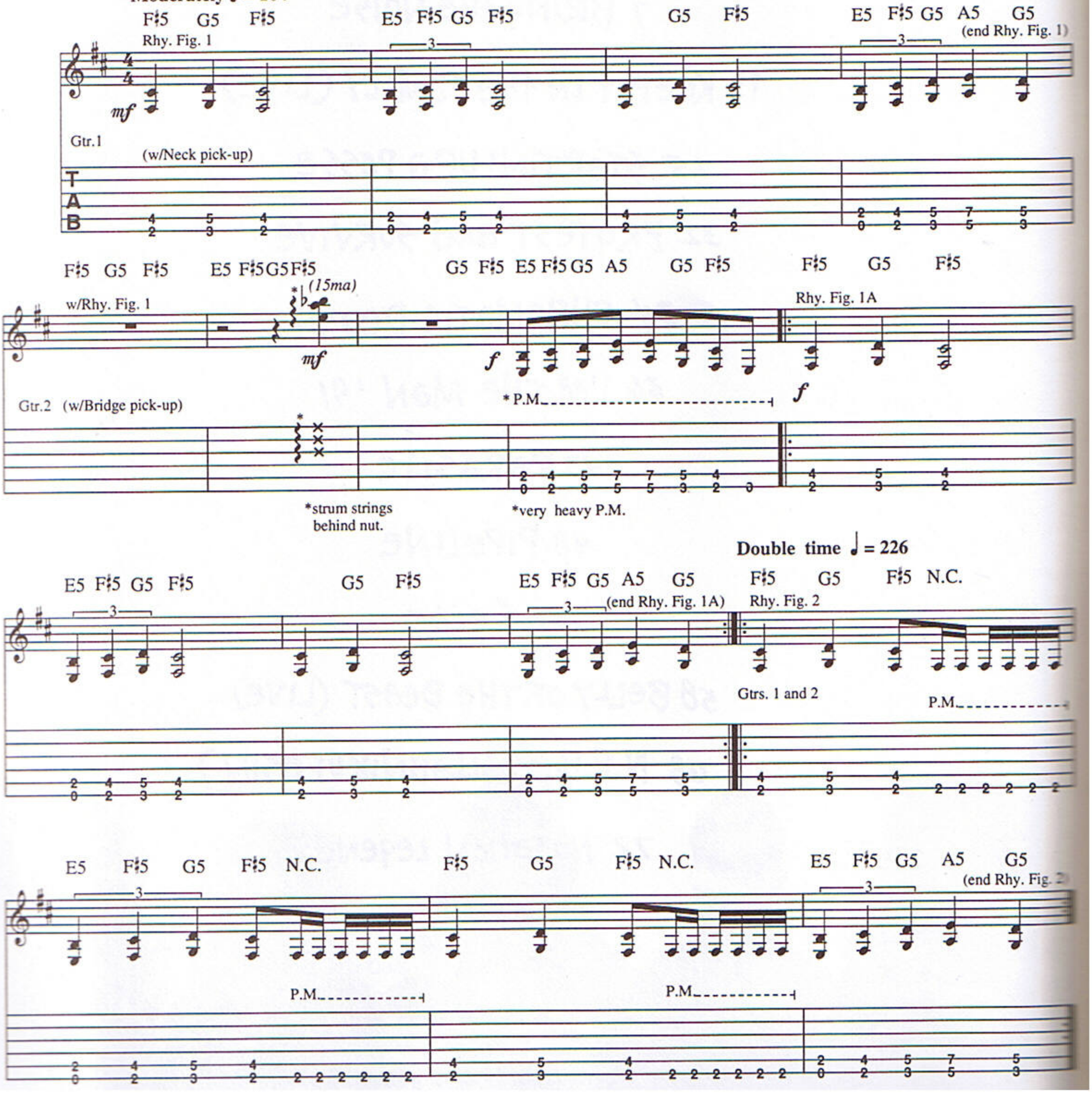
Words and Music by Scott Rosenfeld, Charles Benante, Billy Milano and Dan Lilker

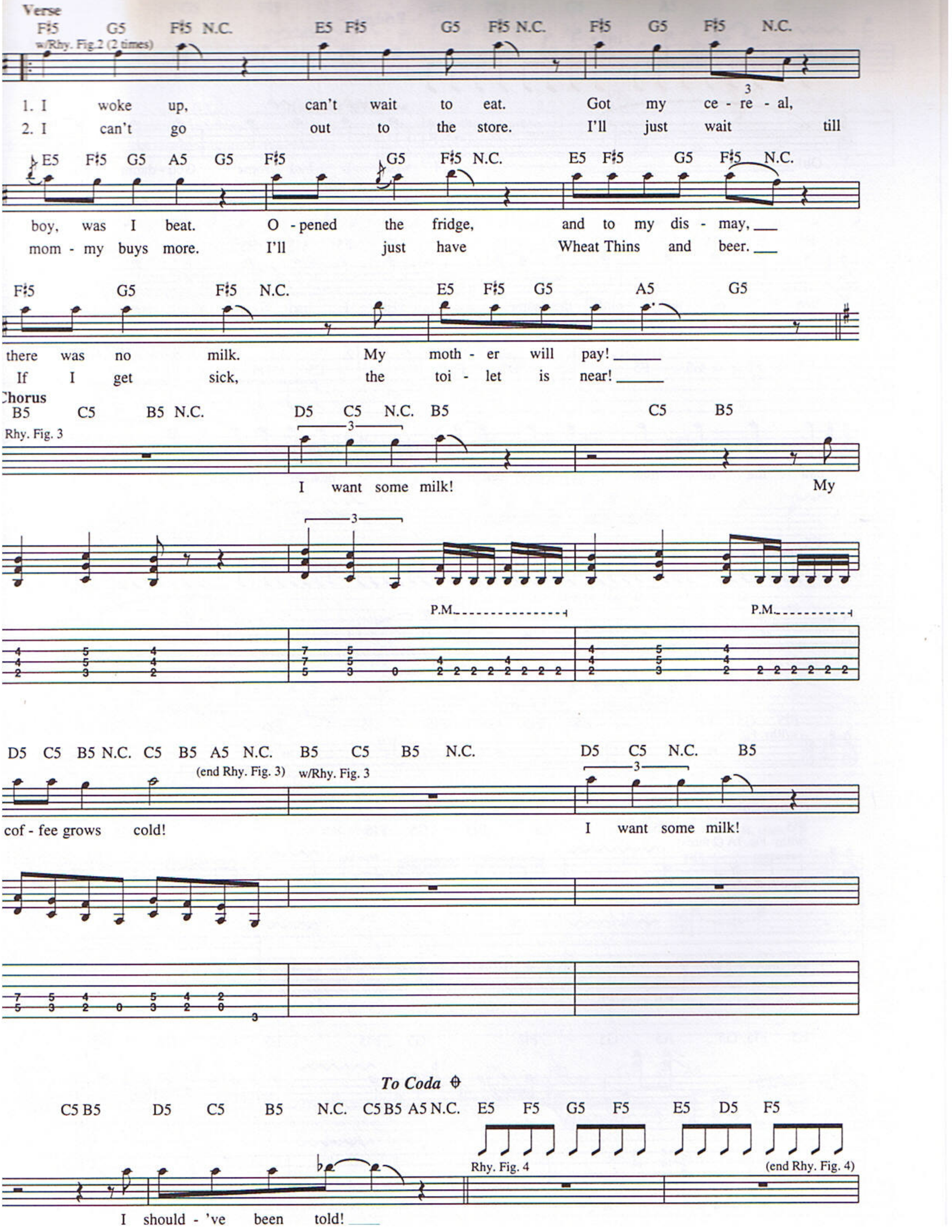

E5
7 fr.
F5
8 fr.
G5
10 fr.
D5
5 fr.
G♯5
11 fr.
F♯5
9 fr.
134

Tune down 1/2 step
①= E♭ ④= D♭
②= B♭ ⑤= A♭
③= G♭ ⑥= E♭

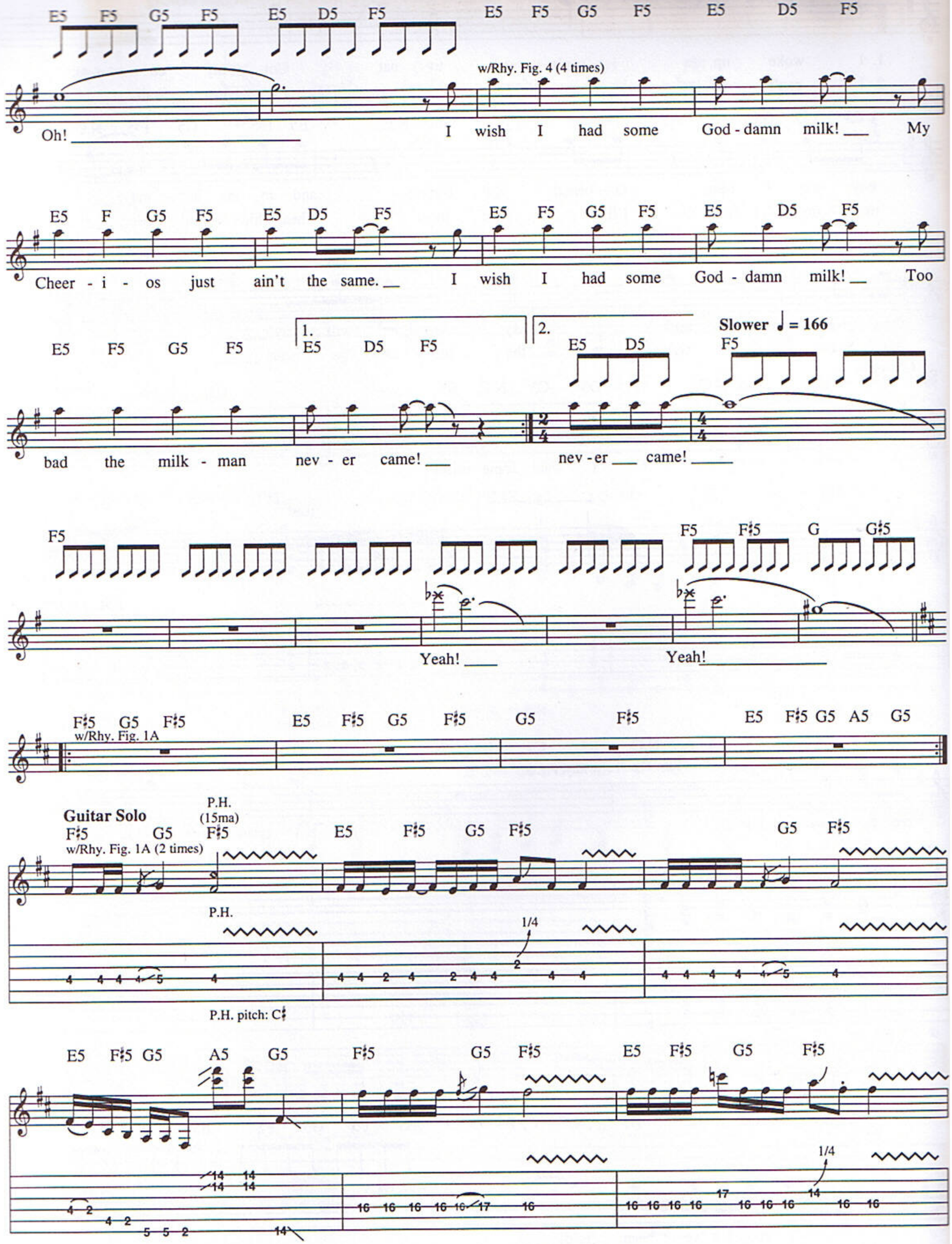
Intro

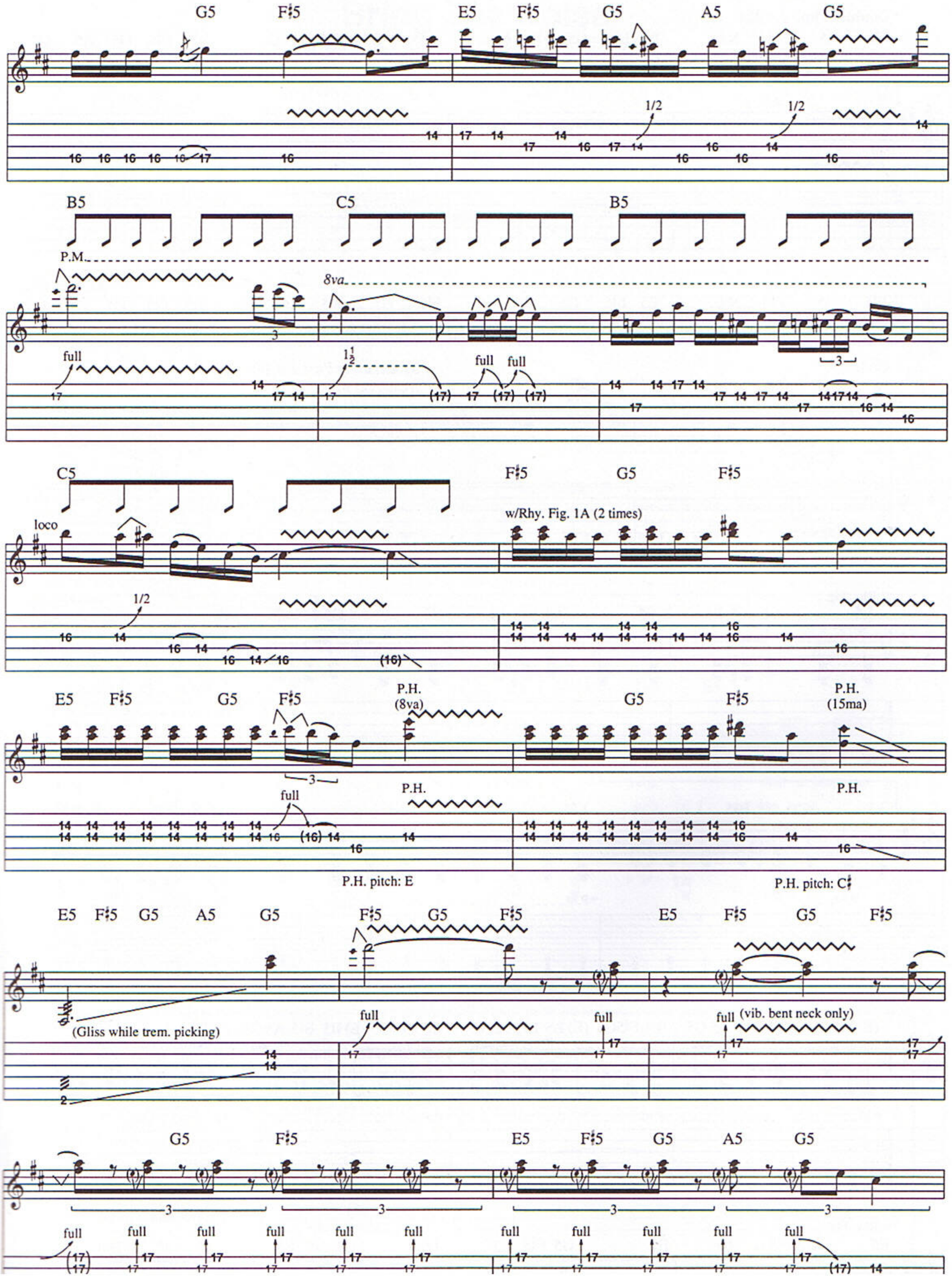
Moderately ♩ = 104

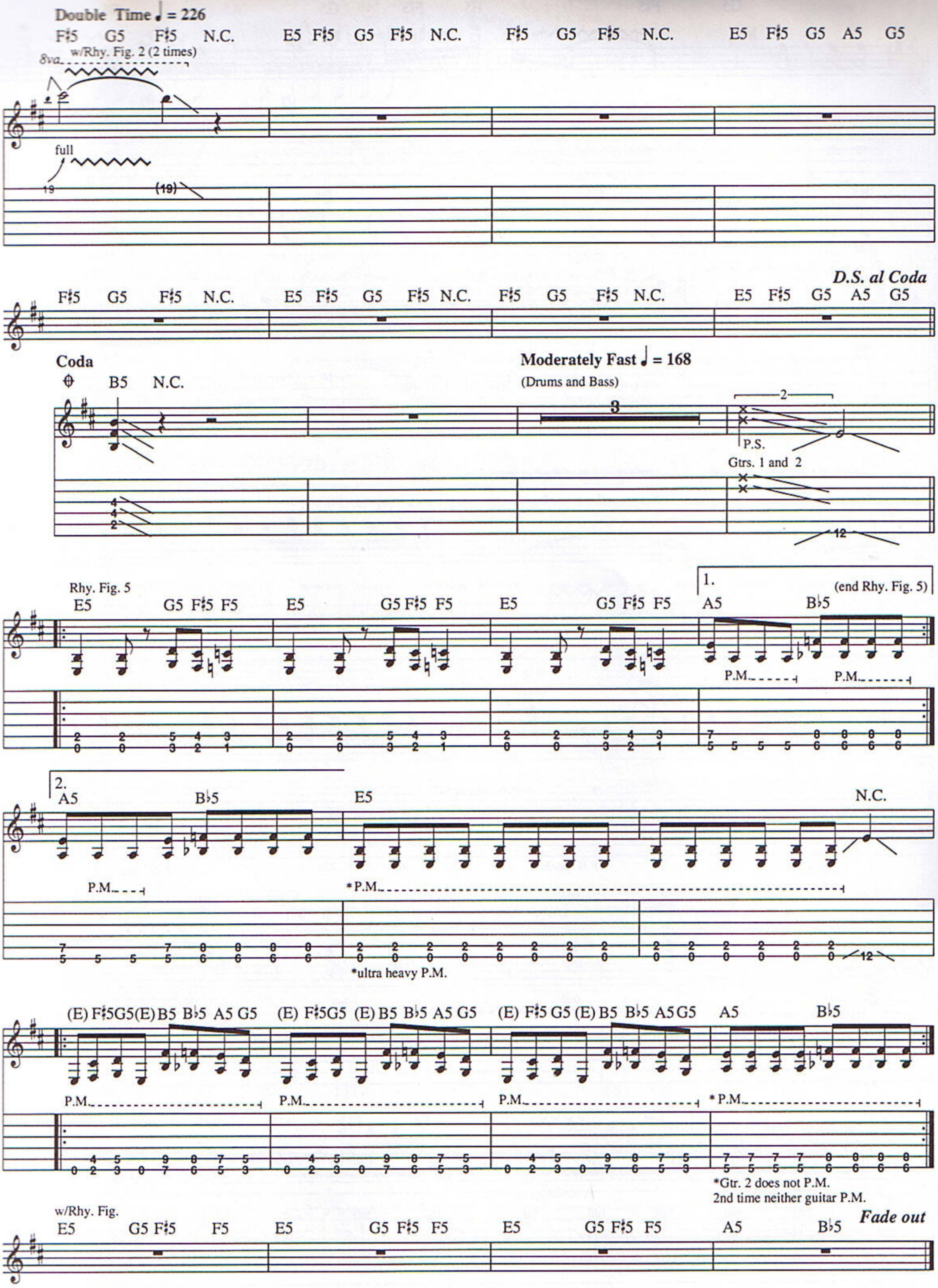

F♯5 G5 F♯5
Rhy. Fig. 1
E5 F♯5 G5 F♯5
G5 F♯5
E5 F♯5 G5 A5 G5
(end Rhy. Fig. 1)
mf
Gtr.1
(w/Neck pick-up)
w/Rhy. Fig. 1
(15ma)
mf
f
Rhy. Fig. 1A
f
Gtr.2 (w/Bridge pick-up)
*P.M.
*strum strings behind nut.
*very heavy P.M.
Double time ♩ = 226
E5 F♯5 G5 F♯5
G5 F♯5
E5 F♯5 G5 A5 G5
(end Rhy. Fig. 1A)
F♯5 G5 F♯5 N.C.
Rhy. Fig. 2
Gtrs. 1 and 2
P.M.
E5 F♯5 G5 F♯5 N.C.
F♯5 G5 F♯5 N.C.
E5 F♯5 G5 A5 G5
(end Rhy. Fig. 2)
P.M.
P.M.
T
A
B


Verse
F♯5 G5 F♯5 N.C. E5 F♯5 G5 F♯5 N.C. F♯5 G5 F♯5 N.C.
w/Rhy. Fig. 2 (2 times)
1. I woke up, can't wait to eat. Got my ce - re - al,
2. I can't go out to the store. I'll just wait till
E5 F♯5 G5 A5 G5 F♯5 G5 F♯5 N.C. E5 F♯5 G5 F♯5 N.C.
boy, was I beat. O - pened the fridge, and to my dis - may,
mom - my buys more. I'll just have Wheat Thins and beer.
F♯5 G5 F♯5 N.C. E5 F♯5 G5 A5 G5
there was no milk. My moth - er will pay!
If I get sick, the toi - let is near!
Chorus
B5 C5 B5 N.C. D5 C5 N.C. B5 C5 B5
Rhy. Fig. 3
I want some milk! My
P.M.
P.M.
D5 C5 B5 N.C. C5 B5 A5 N.C. B5 C5 B5 N.C. D5 C5 N.C. B5
(end Rhy. Fig. 3) w/Rhy. Fig. 3
cof - fee grows cold! I want some milk!
To Coda
C5 B5 D5 C5 B5 N.C. C5 B5 A5 N.C. E5 F5 G5 F5 E5 D5 F5
Rhy. Fig. 4
(end Rhy. Fig. 4)
I should - 've been told!

Bridge


E5 F5 G5 F5 E5 D5 F5 E5 F5 G5 F5 E5 D5 F5
w/Rhy. Fig. 4 (4 times)
Oh! I wish I had some God - damn milk! My
E5 F G5 F5 E5 D5 F5 E5 F5 G5 F5 E5 D5 F5
Cheer - i - os just ain't the same. I wish I had some God - damn milk! Too
E5 F5 G5 F5 1. E5 D5 F5 2. E5 D5 F5
Slower ♩ = 166
bad the milk - man nev - er came! nev - er came!
F5 F5 F♯5 G G♯5
Yeah! Yeah!
F♯5 G5 F♯5 E5 F♯5 G5 F♯5 G5 F♯5 E5 F♯5 G5 A5 G5
w/Rhy. Fig. 1A
Guitar Solo
F♯5 G5 F♯5 E5 F♯5 G5 F♯5 G5 F♯5
w/Rhy. Fig. 1A (2 times)
P.H.
(15ma)
P.H.
1/4
P.H. pitch: C♯
E5 F♯5 G5 A5 G5 F♯5 G5 F♯5 E5 F♯5 G5 F♯5
1/4


G5
F♯5
E5
F♯5
G5
A5
G5
1/2
1/2
B5
C5
B5
P.M.
8va
full
1½
full
full
3
3
C5
loco
1/2
F♯5
G5
F♯5
w/Rhy. Fig. 1A (2 times)
E5
F♯5
G5
F♯5
P.H.
(8va)
3
full
P.H.
P.H. pitch: E
G5
F♯5
P.H.
(15ma)
P.H.
P.H. pitch: C♯
E5
F♯5
G5
A5
G5
(Gliss while trem. picking)
F♯5
G5
F♯5
full
full
E5
F♯5
G5
F♯5
full
(vib. bent neck only)
G5
F♯5
E5
F♯5
G5
A5
G5
full
full
full
full
full
full
full
full
full
full
full
3
3
3
3



Double Time ♩ = 226
F♯5 G5 F♯5 N.C. E5 F♯5 G5 F♯5 N.C. F♯5 G5 F♯5 N.C. E5 F♯5 G5 A5 G5
w/Rhy. Fig. 2 (2 times)
8va
full
19
(19)
F♯5 G5 F♯5 N.C. E5 F♯5 G5 F♯5 N.C. F♯5 G5 F♯5 N.C. E5 F♯5 G5 A5 G5
D.S. al Coda
Coda
B5 N.C.
Moderately Fast ♩ = 168
(Drums and Bass)
3
2
P.S.
Gtrs. 1 and 2
12
Rhy. Fig. 5
E5 G5 F♯5 F5 E5 G5 F♯5 F5 E5 G5 F♯5 F5
1.
(end Rhy. Fig. 5)
A5 B♭5
P.M.
2.
A5 B♭5 E5 N.C.
*P.M.
*ultra heavy P.M.
(E) F♯5 G5 (E) B5 B♭5 A5 G5 (E) F♯5 G5 (E) B5 B♭5 A5 G5 (E) F♯5 G5 (E) B5 B♭5 A5 G5 A5 B♭5
*Gtr. 2 does not P.M.
2nd time neither guitar P.M.
w/Rhy. Fig.
E5 G5 F♯5 F5 E5 G5 F♯5 F5 E5 G5 F♯5 F5 A5 B♭5
Fade out

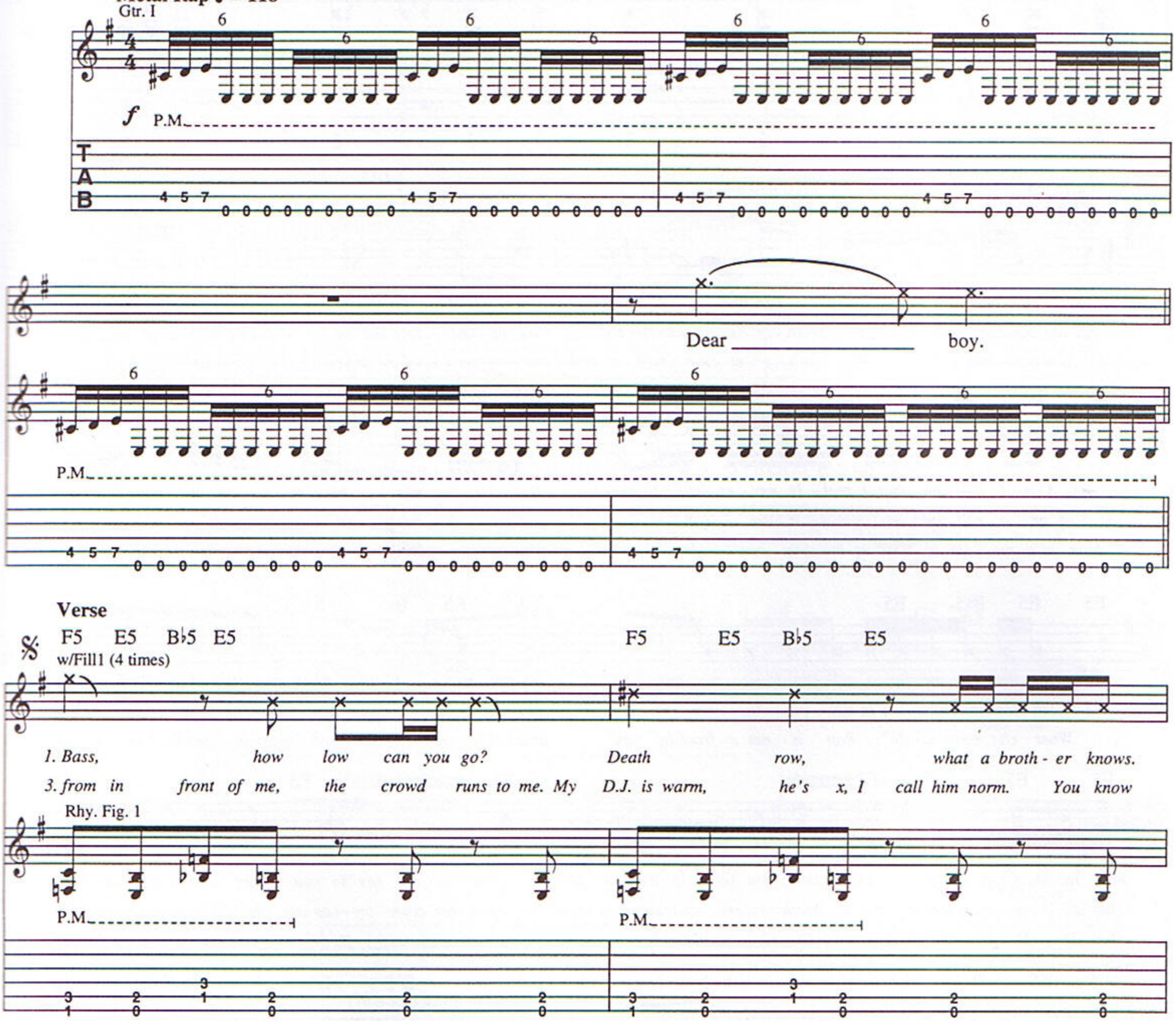
Bring The Noise

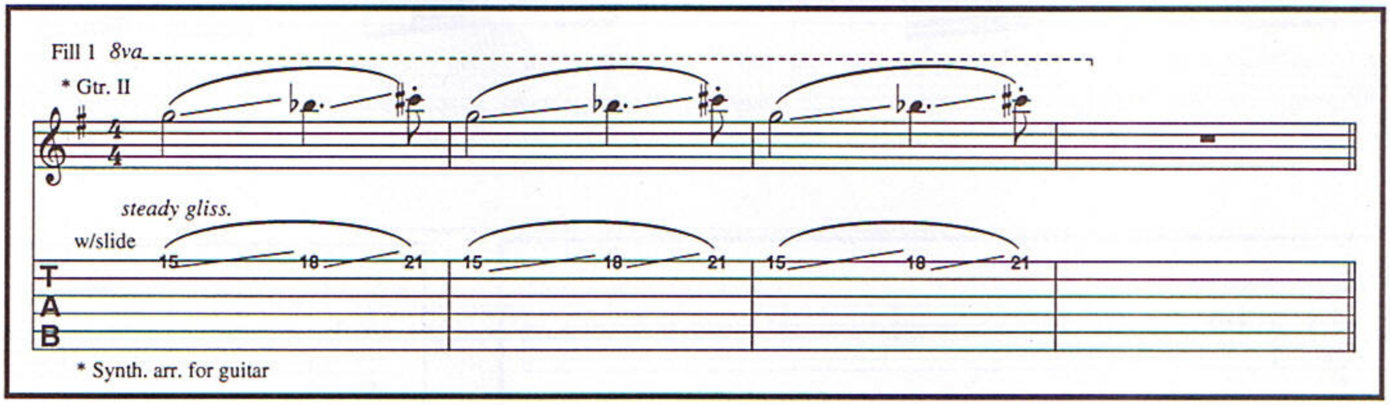
Lyrics by C. Ridenhour, E. Sadler and J. Boxley
Music by Anthrax

Tune down 1/2 step
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭

Intro

Metal Rap ♩ = 118


Gtr. I
f
P.M.
Dear boy.
P.M.
Verse
F5 E5 B♭5 E5 F5 E5 B♭5 E5
w/Fill1 (4 times)
1. Bass, how low can you go? Death row, what a broth - er knows.
3. from in front of me, the crowd runs to me. My D.J. is warm, he's x, I call him norm. You know
Rhy. Fig. 1
P.M.
P.M.


Fill 1 8va
* Gtr. II
steady gliss.
w/slide

* Synth. arr. for guitar

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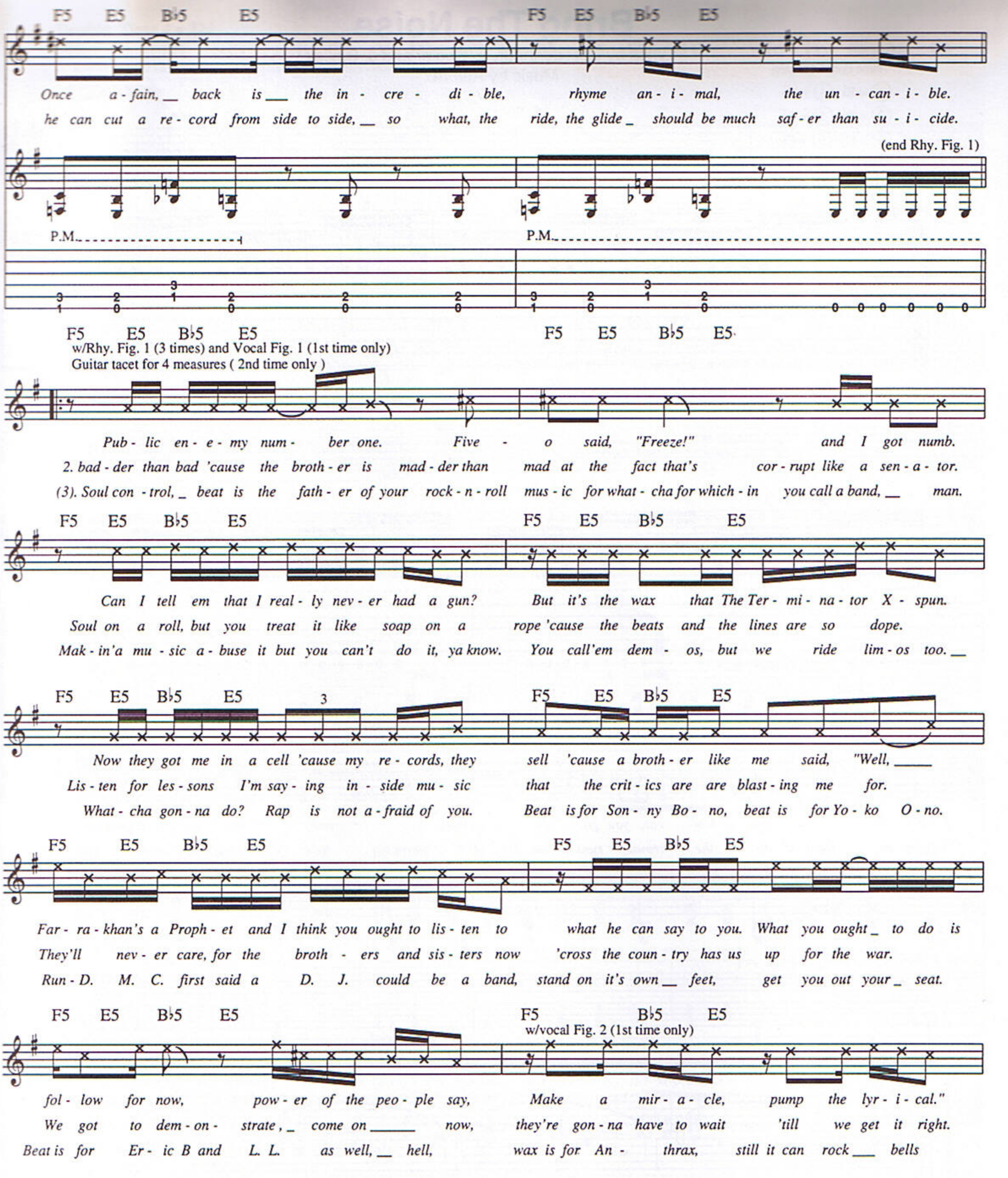
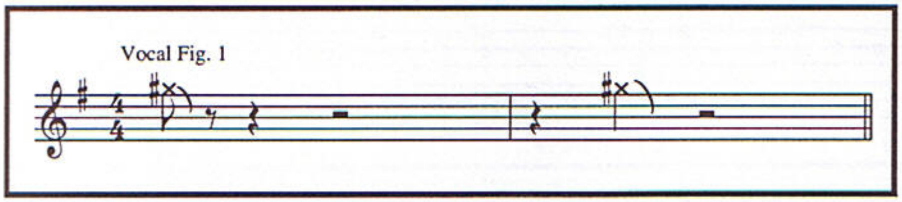
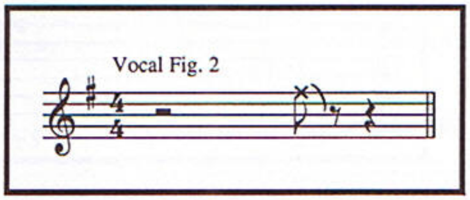
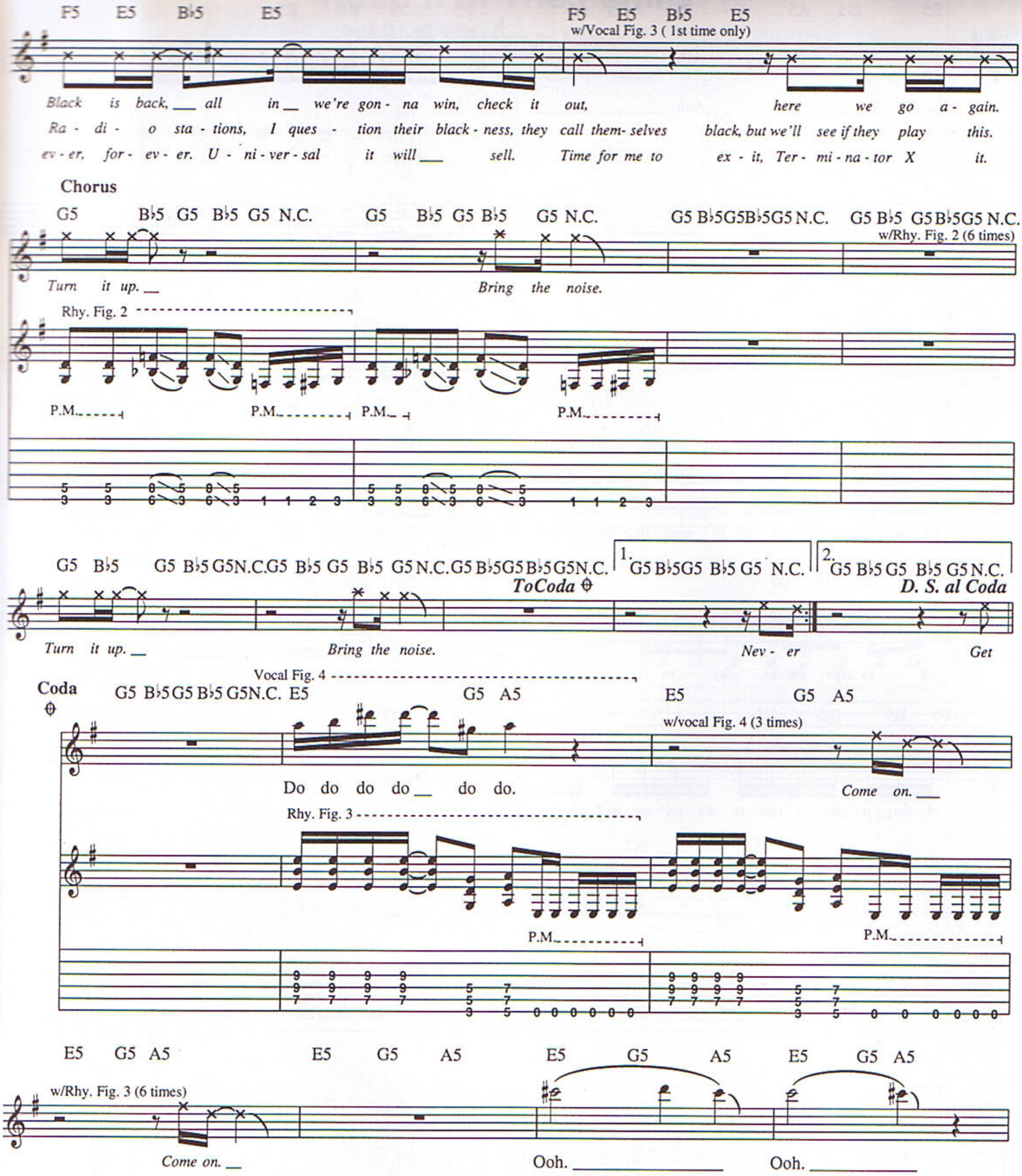
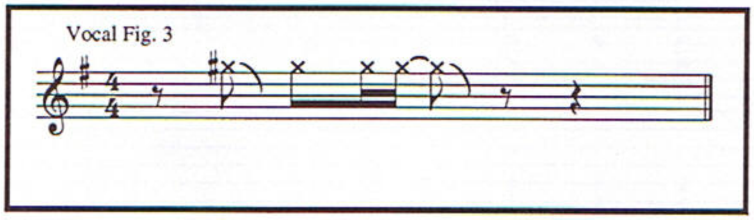
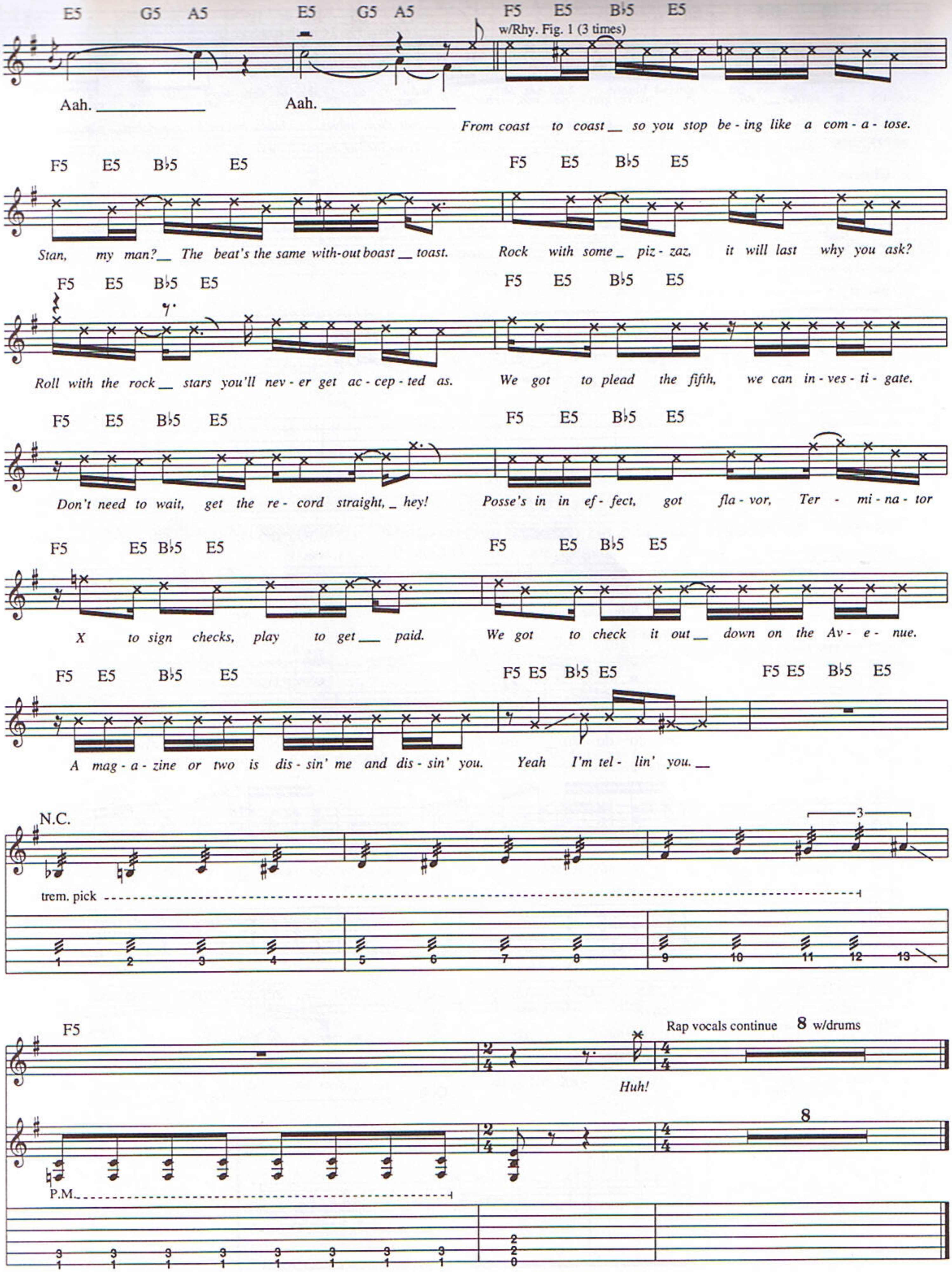

F5 E5 B♭5 E5
Once a-gain, back is the in-cre-di-ble, rhyme an-i-mal, the un-can-i-ble.
he can cut a re-cord from side to side, so what, the ride, the glide should be much saf-er than su-i-cide.
(end Rhy. Fig. 1)
P.M.
w/Rhy. Fig. 1 (3 times) and Vocal Fig. 1 (1st time only)
Guitar tacet for 4 measures (2nd time only)
Pub-lic en-e-my num-ber one. Five-o said, "Freeze!" and I got numb.
2. bad-der than bad 'cause the broth-er is mad-der than mad at the fact that's cor-rupt like a sen-a-tor.
(3). Soul con-trol, beat is the fath-er of your rock-n-roll mus-ic for what-cha for which-in you call a band, man.
Can I tell em that I real-ly nev-er had a gun? But it's the wax that The Ter-mi-na-tor X-spun.
Soul on a roll, but you treat it like soap on a rope 'cause the beats and the lines are so dope.
Mak-in'a mu-sic a-buse it but you can't do it, ya know. You call'em dem-os, but we ride lim-os too.
Now they got me in a cell 'cause my re-cords, they sell 'cause a broth-er like me said, "Well,
Lis-ten for les-sons I'm say-ing in-side mu-sic that the crit-ics are are blast-ing me for.
What-cha gon-na do? Rap is not a-fraid of you. Beat is for Son-ny Bo-no, beat is for Yo-ko O-no.
Far-ra-khan's a Proph-et and I think you ought to lis-ten to what he can say to you. What you ought to do is
They'll nev-er care, for the broth-ers and sis-ters now 'cross the coun-try has us up for the war.
Run-D. M. C. first said a D. J. could be a band, stand on it's own feet, get you out your seat.
w/vocal Fig. 2 (1st time only)
fol-low for now, pow-er of the peo-ple say, Make a mir-a-cle, pump the lyr-i-cal."
We got to dem-on-strate, come on now, they're gon-na have to wait 'till we get it right.
Beat is for Er-ic B and L. L. as well, hell, wax is for An-thrax, still it can rock bells


Vocal Fig. 1


Vocal Fig. 2

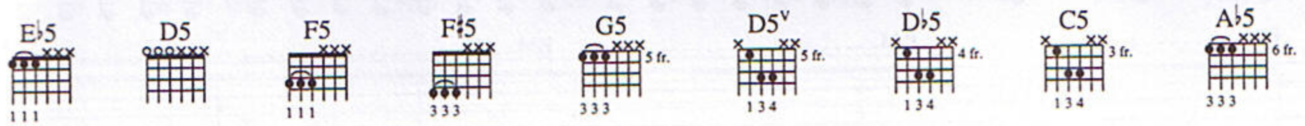

F5 E5 B♭5 E5 F5 E5 B♭5 E5
w/Vocal Fig. 3 (1st time only)
Black is back, all in we're gon - na win, check it out, here we go a - gain.
Ra - di - o sta - tions, I ques - tion their black - ness, they call them- selves black, but we'll see if they play this.
ev - er, for - ev - er. U - ni - ver - sal it will sell. Time for me to ex - it, Ter - mi - na - tor X it.
Chorus
G5 B♭5 G5 B♭5 G5 N.C. G5 B♭5 G5 B♭5 G5 N.C. G5 B♭5 G5 B♭5 G5 N.C. G5 B♭5 G5 B♭5 G5 N.C.
w/Rhy. Fig. 2 (6 times)
Turn it up. Bring the noise.
Rhy. Fig. 2
P.M.
P.M.
P.M.
P.M.
G5 B♭5 G5 B♭5 G5 N.C. G5 B♭5 G5 B♭5 G5 N.C. G5 B♭5 G5 B♭5 G5 N.C.
1. G5 B♭5 G5 B♭5 G5 N.C.
2. G5 B♭5 G5 B♭5 G5 N.C.
To Coda ⊕
D. S. al Coda
Turn it up. Bring the noise. Nev - er Get
Coda ⊕
G5 B♭5 G5 B♭5 G5 N.C. E5 G5 A5 E5 G5 A5
Vocal Fig. 4
w/vocal Fig. 4 (3 times)
Do do do do do do. Come on.
Rhy. Fig. 3
P.M.
P.M.
E5 G5 A5 E5 G5 A5 E5 G5 A5 E5 G5 A5
w/Rhy. Fig. 3 (6 times)
Come on. Ooh. Ooh.


Vocal Fig. 3
4/4


E5 G5 A5 E5 G5 A5
Aah. Aah.
F5 E5 B♭5 E5
w/Rhy. Fig. 1 (3 times)
From coast to coast so you stop be-ing like a com-a-tose.
F5 E5 B♭5 E5 F5 E5 B♭5 E5
Stan, my man? The beat's the same with-out boast toast. Rock with some piz-zaz, it will last why you ask?
F5 E5 B♭5 E5 F5 E5 B♭5 E5
Roll with the rock stars you'll nev-er get ac-cep-ted as. We got to plead the fifth, we can in-ves-ti-gate.
F5 E5 B♭5 E5 F5 E5 B♭5 E5
Don't need to wait, get the re-cord straight, hey! Posse's in in ef-fect, got fla-vor, Ter-mi-na-tor
F5 E5 B♭5 E5 F5 E5 B♭5 E5
X to sign checks, play to get paid. We got to check it out down on the Av-e-nue.
F5 E5 B♭5 E5 F5 E5 B♭5 E5 F5 E5 B♭5 E5
A mag-a-zine or two is dis-sin' me and dis-sin' you. Yeah I'm tel-lin' you.
N.C.
trem. pick
3
1 2 3 4 5 6 7 8 9 10 11 12 13
F5
Rap vocals continue
8
w/drums
Huh!
8
P.M.
3 3 3 3 3 3 3 3
1 1 1 1 1 1 1 1
2 2 0

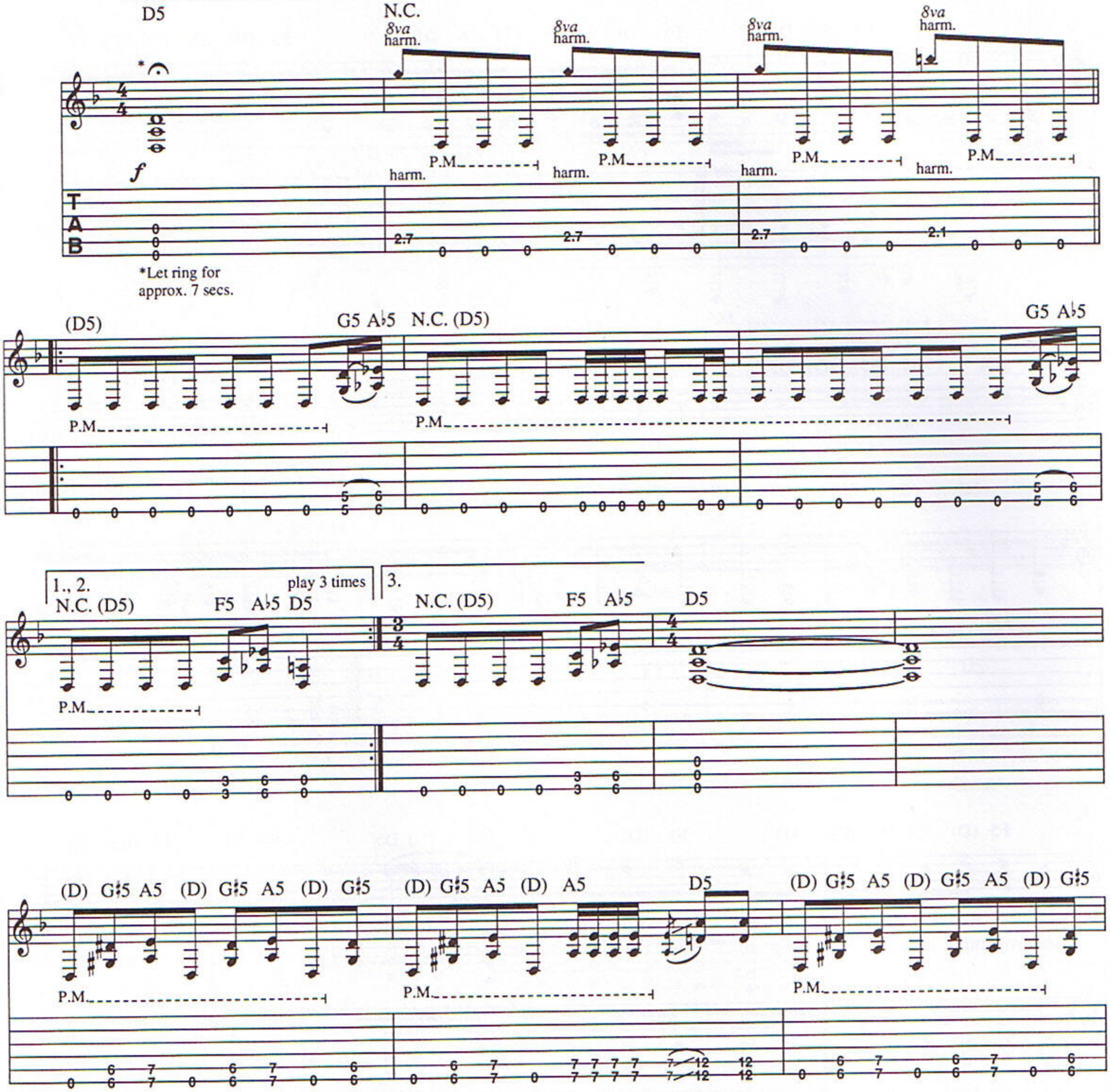
Keep It in The Family

Words and Music by Anthrax


E♭5
D5
F5
F♯5
G5
5 fr.
D5ᵛ
5 fr.
D♭5
4 fr.
C5
3 fr.
A♭5
6 fr.
111
111
333
333
134
134
134
333

Tune down 1/2 step (6th string down 1 1/2 steps)
①= E♭ ②= B♭
③= G♭ ④= D♭
⑤= A♭ ⑥= D♭

Intro **Moderate Rock ♩ = 112**


D5
N.C.
8va
harm.
P.M.
f
T
A
B
(D5)
G5 A♭5
N.C. (D5)
1., 2.
play 3 times
3.
F5 A♭5 D5
(D) G♯5 A5
(D) A5

*Let ring for approx. 7 secs.

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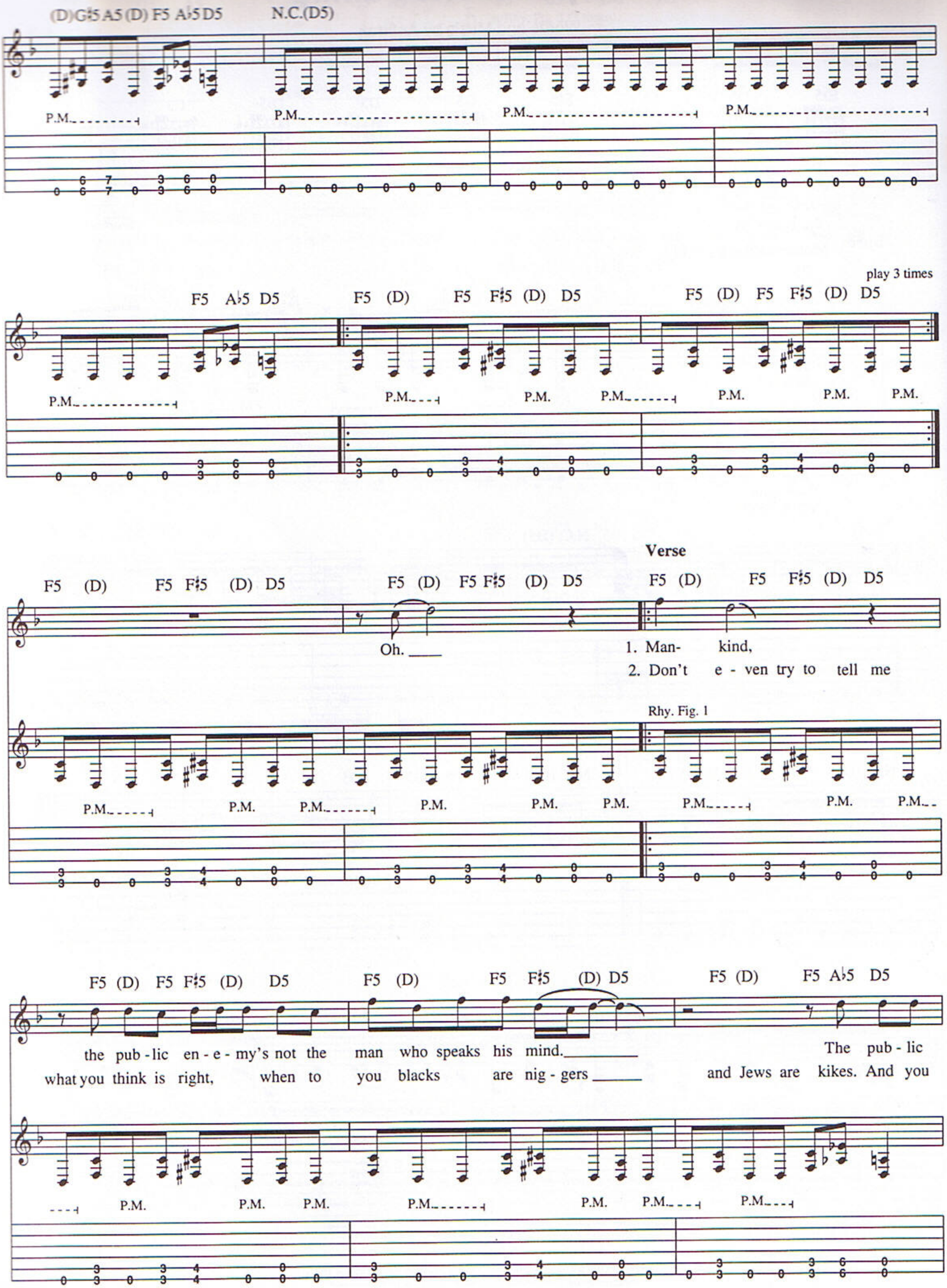
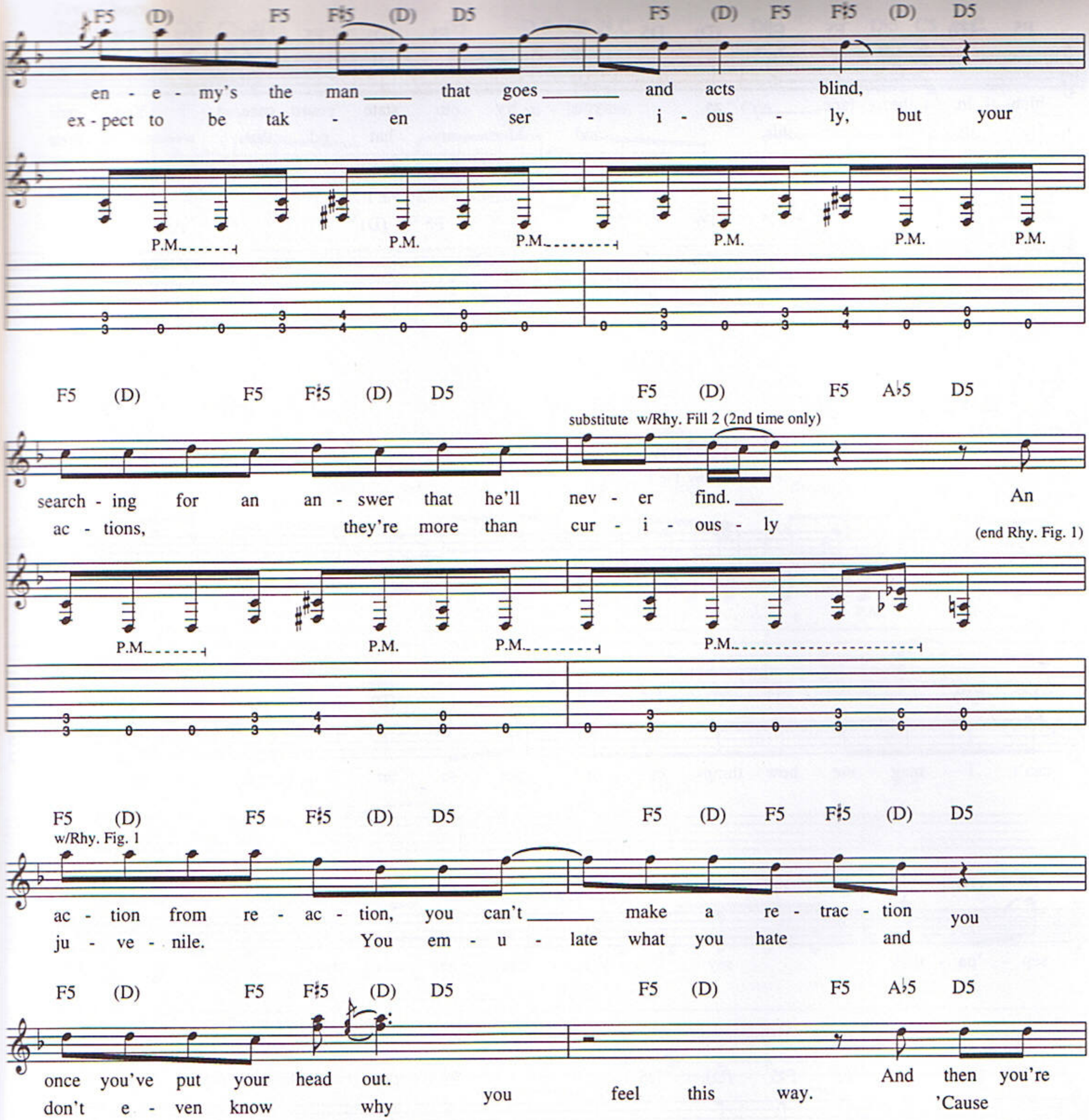
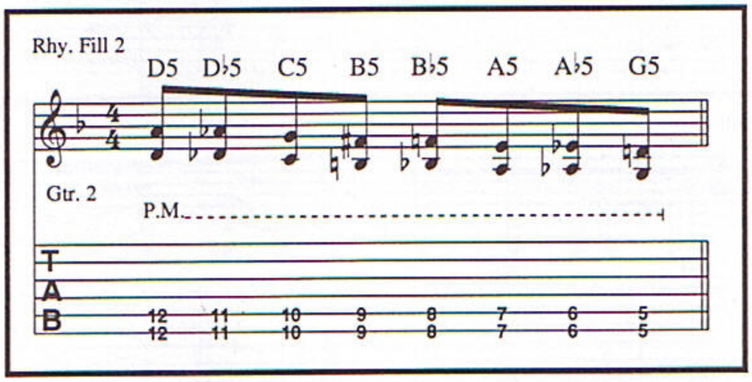
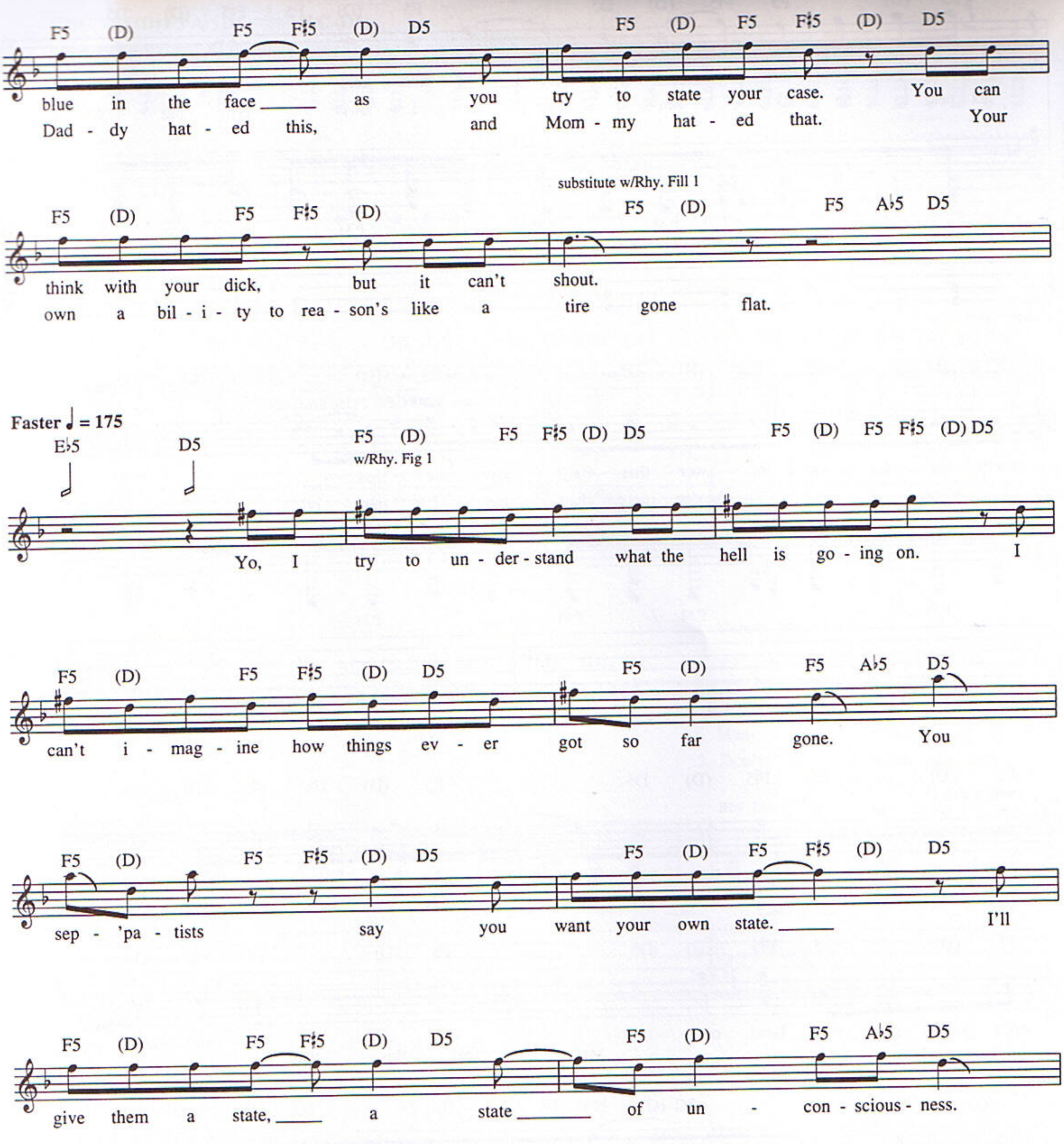
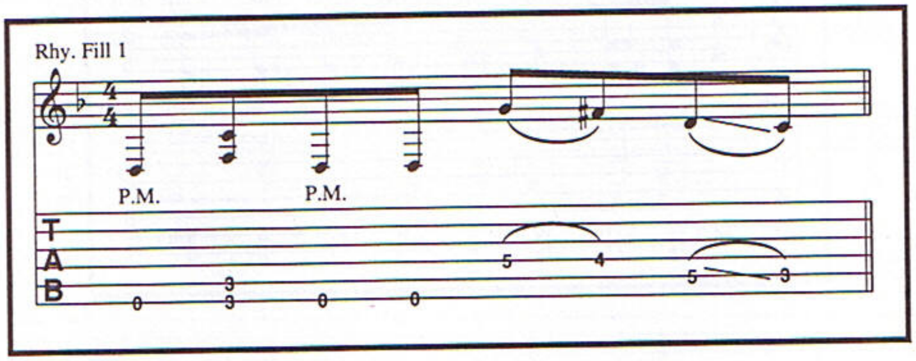

(D) G♯5 A5 (D) F5 A♭5 D5
N.C.(D5)
P.M.
F5 A♭5 D5
F5 (D) F5 F♯5 (D) D5
play 3 times
Verse
Oh.
1. Mankind,
2. Don't even try to tell me
Rhy. Fig. 1
F5 (D) F5 F♯5 (D) D5
F5 A♭5 D5
the public enemy's not the man who speaks his mind.
The public
what you think is right, when to you blacks are niggers and Jews are kikes. And you

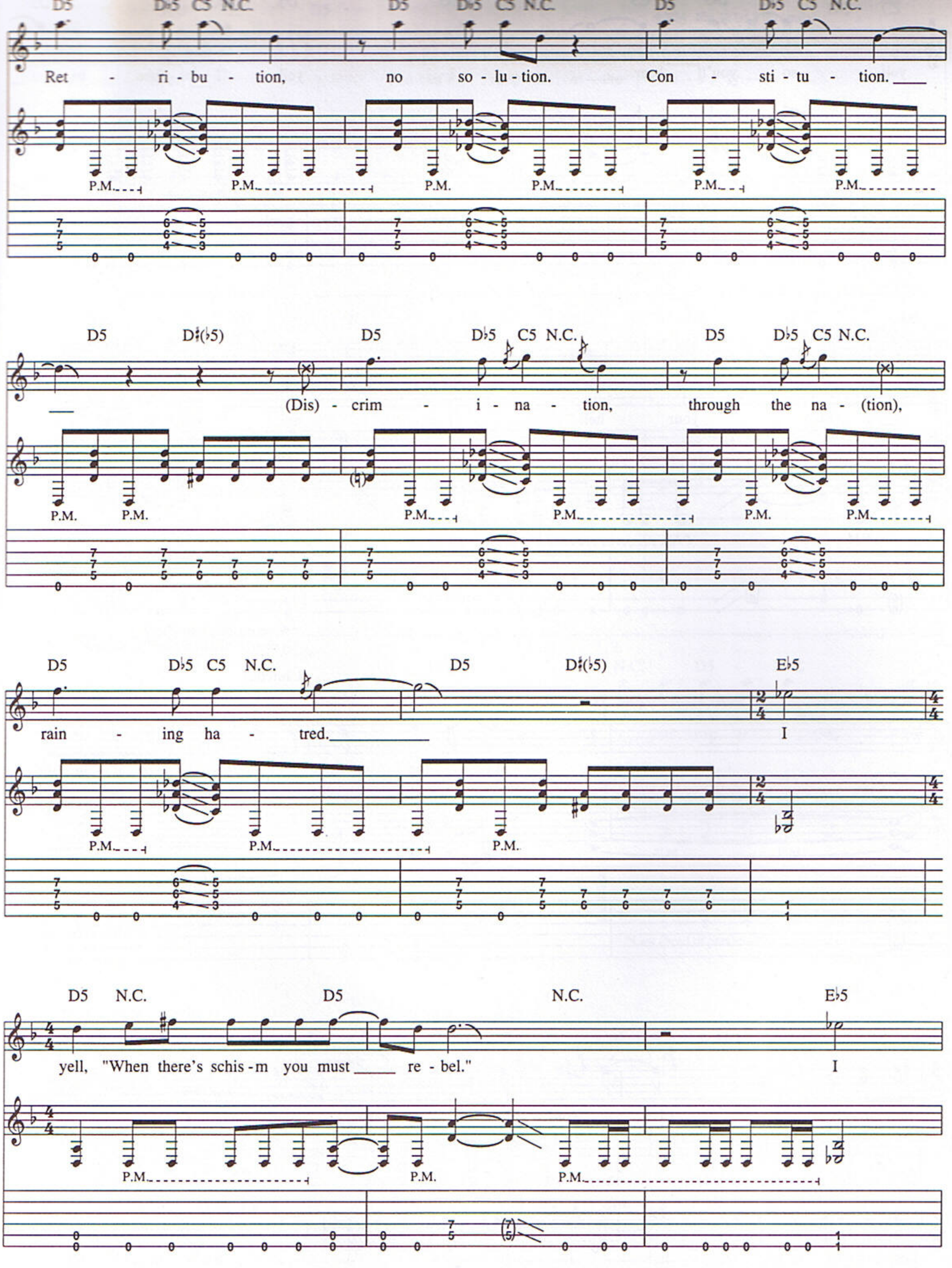

F5 (D) F5 F♯5 (D) D5 F5 (D) F5 F♯5 (D) D5
en - e - my's the man that goes and acts blind,
ex - pect to be tak - en ser - i - ous - ly, but your
P.M. P.M. P.M. P.M. P.M. P.M.
F5 (D) F5 F♯5 (D) D5 F5 (D) F5 A♭5 D5
substitute w/Rhy. Fill 2 (2nd time only)
search - ing for an an - swer that he'll nev - er find. An
ac - tions, they're more than cur - i - ous - ly
(end Rhy. Fig. 1)
P.M. P.M. P.M. P.M.
F5 (D) F5 F♯5 (D) D5 F5 (D) F5 F♯5 (D) D5
w/Rhy. Fig. 1
ac - tion from re - ac - tion, you can't make a re - trac - tion you
ju - ve - nile. You em - u - late what you hate and
F5 (D) F5 F♯5 (D) D5 F5 (D) F5 A♭5 D5
once you've put your head out. And then you're
don't e - ven know why you feel this way. 'Cause

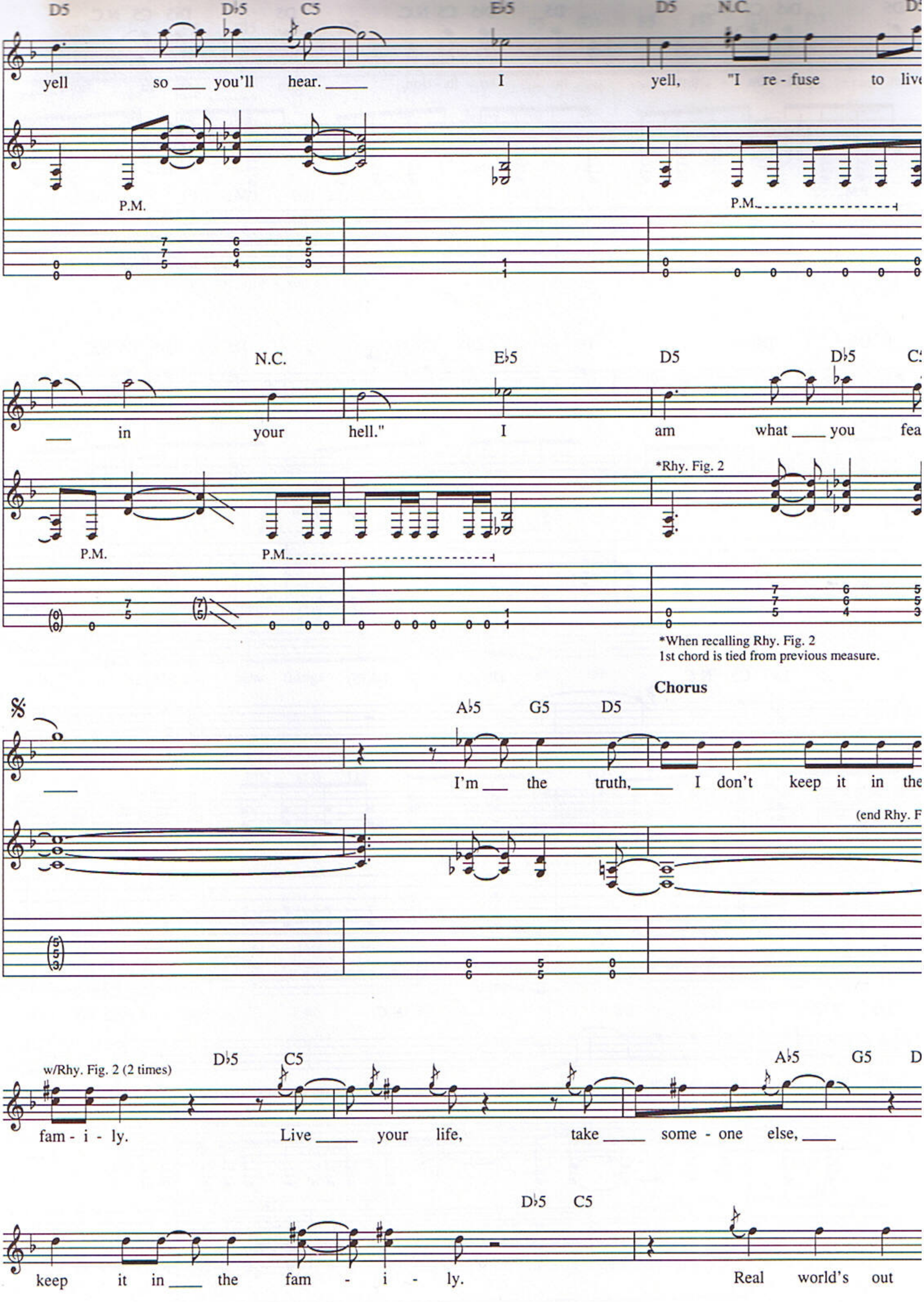
Rhy. Fill 2


D5 D♭5 C5 B5 B♭5 A5 A♭5 G5
Gtr. 2
P.M.
T
A
B
12 11 10 9 8 7 6 5

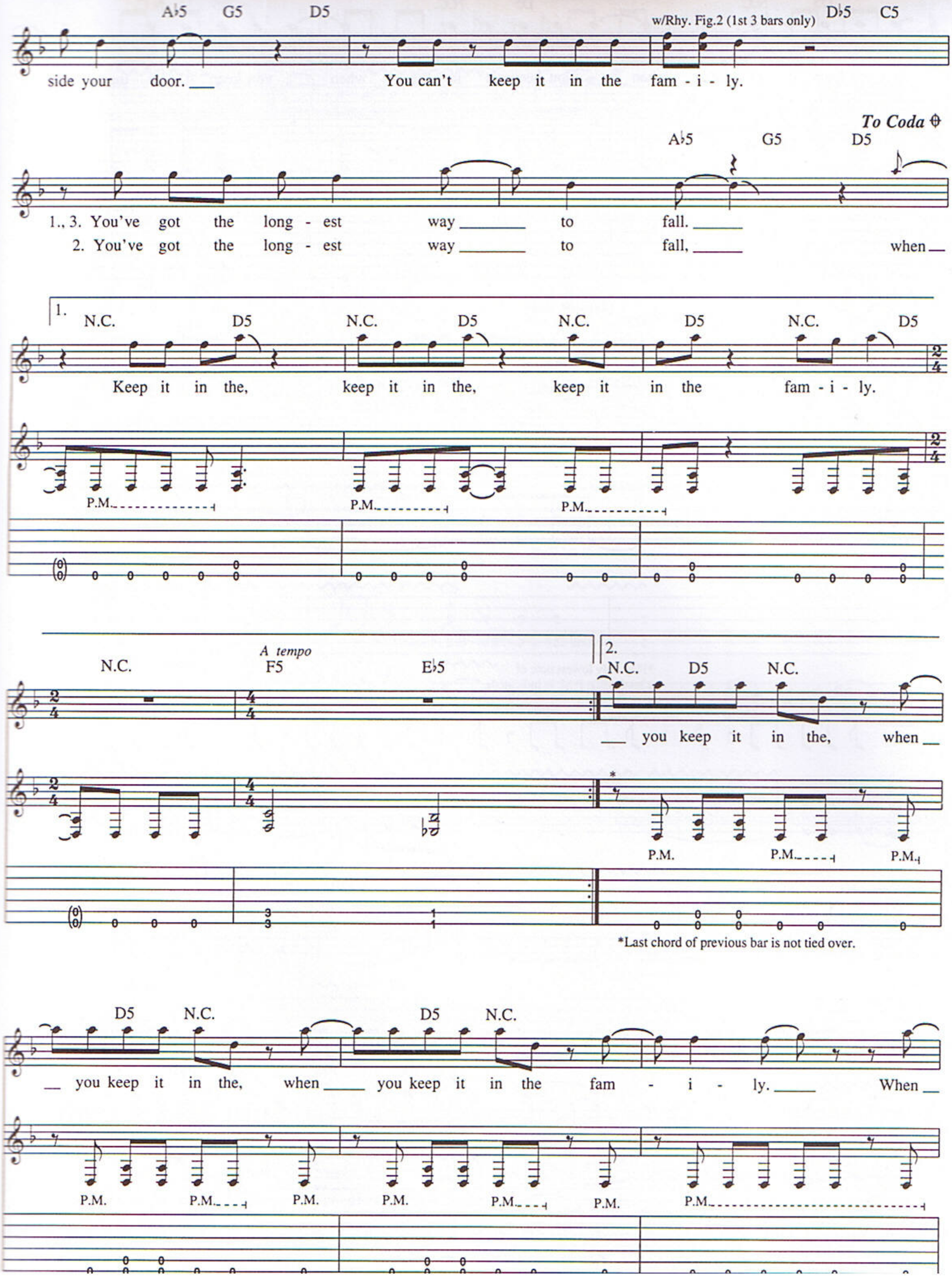

F5 (D) F5 F♮5 (D) D5 F5 (D) F5 F♮5 (D) D5
blue in the face as you try to state your case. You can
Dad - dy hat - ed this, and Mom - my hat - ed that. Your
substitute w/Rhy. Fill 1
F5 (D) F5 F♮5 (D) F5 (D) F5 A♭5 D5
think with your dick, but it can't shout.
own a bil - i - ty to rea - son's like a tire gone flat.
Faster ♩ = 175
E♭5 D5 F5 (D) F5 F♮5 (D) D5 F5 (D) F5 F♮5 (D) D5
w/Rhy. Fig 1
Yo, I try to un - der - stand what the hell is go - ing on. I
F5 (D) F5 F♮5 (D) D5 F5 (D) F5 A♭5 D5
can't i - mag - ine how things ev - er got so far gone. You
F5 (D) F5 F♮5 (D) D5 F5 (D) F5 F♮5 (D) D5
sep - 'pa - tists say you want your own state. I'll
F5 (D) F5 F♮5 (D) D5 F5 (D) F5 A♭5 D5
give them a state, a state of un - con - scious - ness.


Rhy. Fill 1
P.M.
P.M.
T
A
B
0 3 3 0 0 5 4 5 3

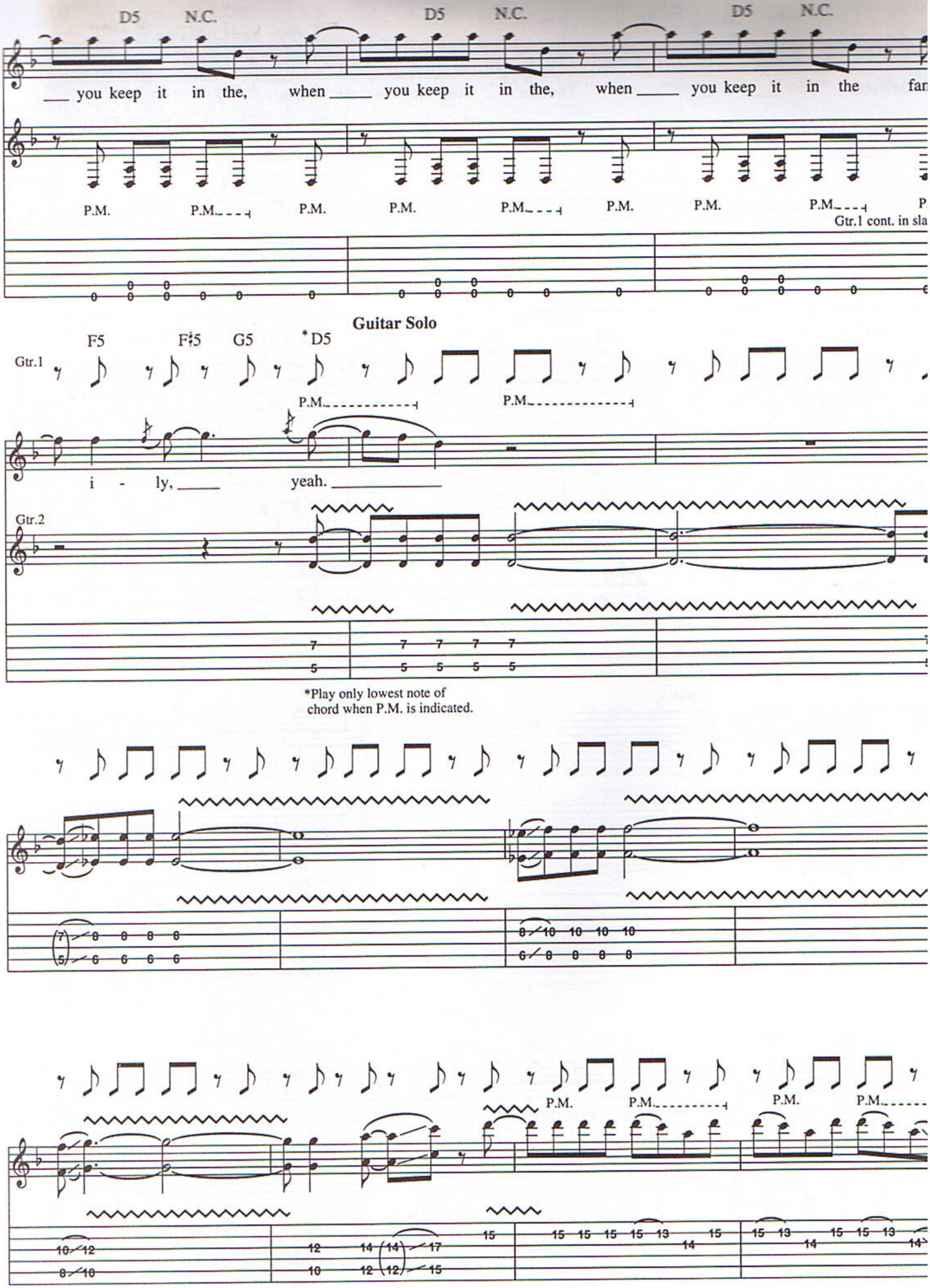

D5 D♭5 C5 N.C. D5 D♭5 C5 N.C. D5 D♭5 C5 N.C.
Ret - ri - bu - tion, no so - lu - tion. Con - sti - tu - tion.
P.M.
D5 D♯(♭5) D5 D♭5 C5 N.C. D5 D♭5 C5 N.C.
(Dis) - crim - i - na - tion, through the na - (tion),
P.M.
D5 D♭5 C5 N.C. D5 D♯(♭5) E♭5
rain - ing ha - tred. I
P.M.
D5 N.C. D5 N.C. E♭5
yell, "When there's schis - m you must re - bel." I
P.M.


D5 D♭5 C5 E♭5 D5 N.C. D5
yell so you'll hear. I yell, "I re - fuse to liv
P.M.
P.M.
N.C. E♭5 D5 D♭5 C5
in your hell." I am what you fea
*Rhy. Fig. 2
P.M.
P.M.
Chorus
A♭5 G5 D5
I'm the truth, I don't keep it in the
(end Rhy. F
w/Rhy. Fig. 2 (2 times)
D♭5 C5 A♭5 G5 D
fam - i - ly. Live your life, take some - one else,
D♭5 C5
keep it in the fam - i - ly. Real world's out

*When recalling Rhy. Fig. 2
1st chord is tied from previous measure.

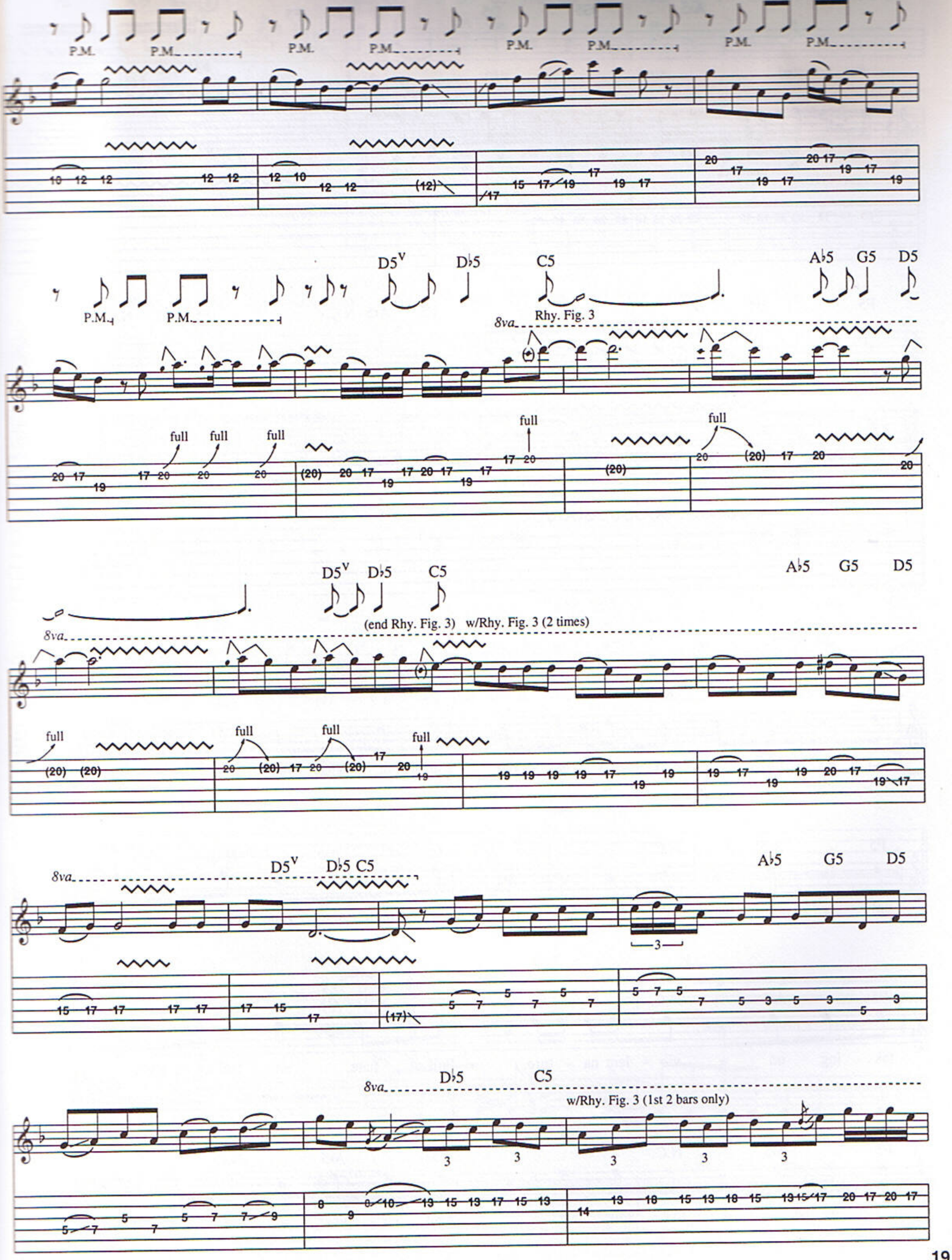

A♭5 G5 D5
w/Rhy. Fig.2 (1st 3 bars only) D♭5 C5
side your door. You can't keep it in the fam - i - ly.
To Coda 𝄌
A♭5 G5 D5
1., 3. You've got the long - est way to fall.
2. You've got the long - est way to fall, when
1.
N.C. D5 N.C. D5 N.C. D5 N.C. D5
Keep it in the, keep it in the, keep it in the fam - i - ly.
P.M.
N.C.
A tempo
F5 E♭5
2.
N.C. D5 N.C.
you keep it in the, when
P.M.
D5 N.C. D5 N.C.
you keep it in the, when you keep it in the fam - i - ly. When

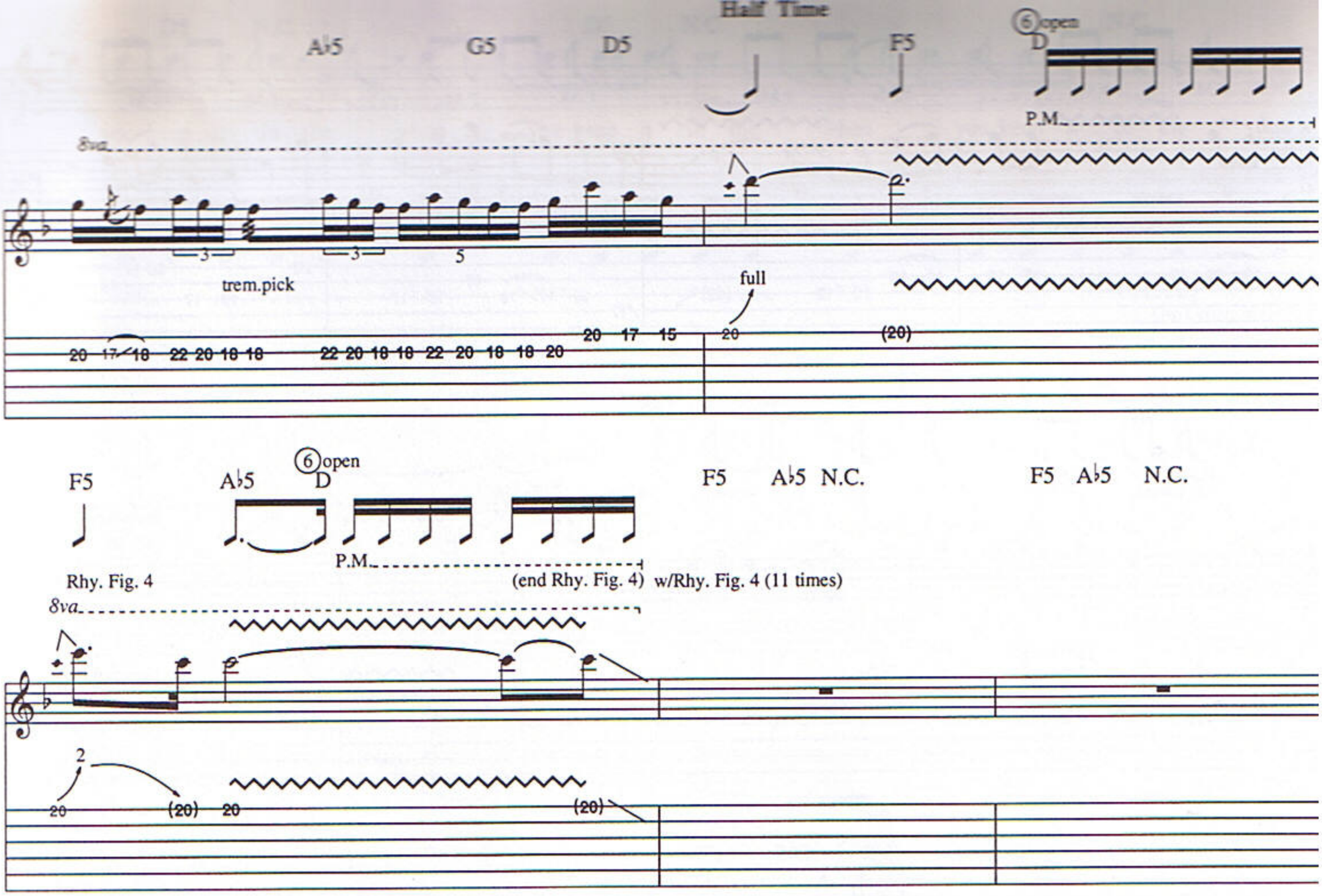
*Last chord of previous bar is not tied over.



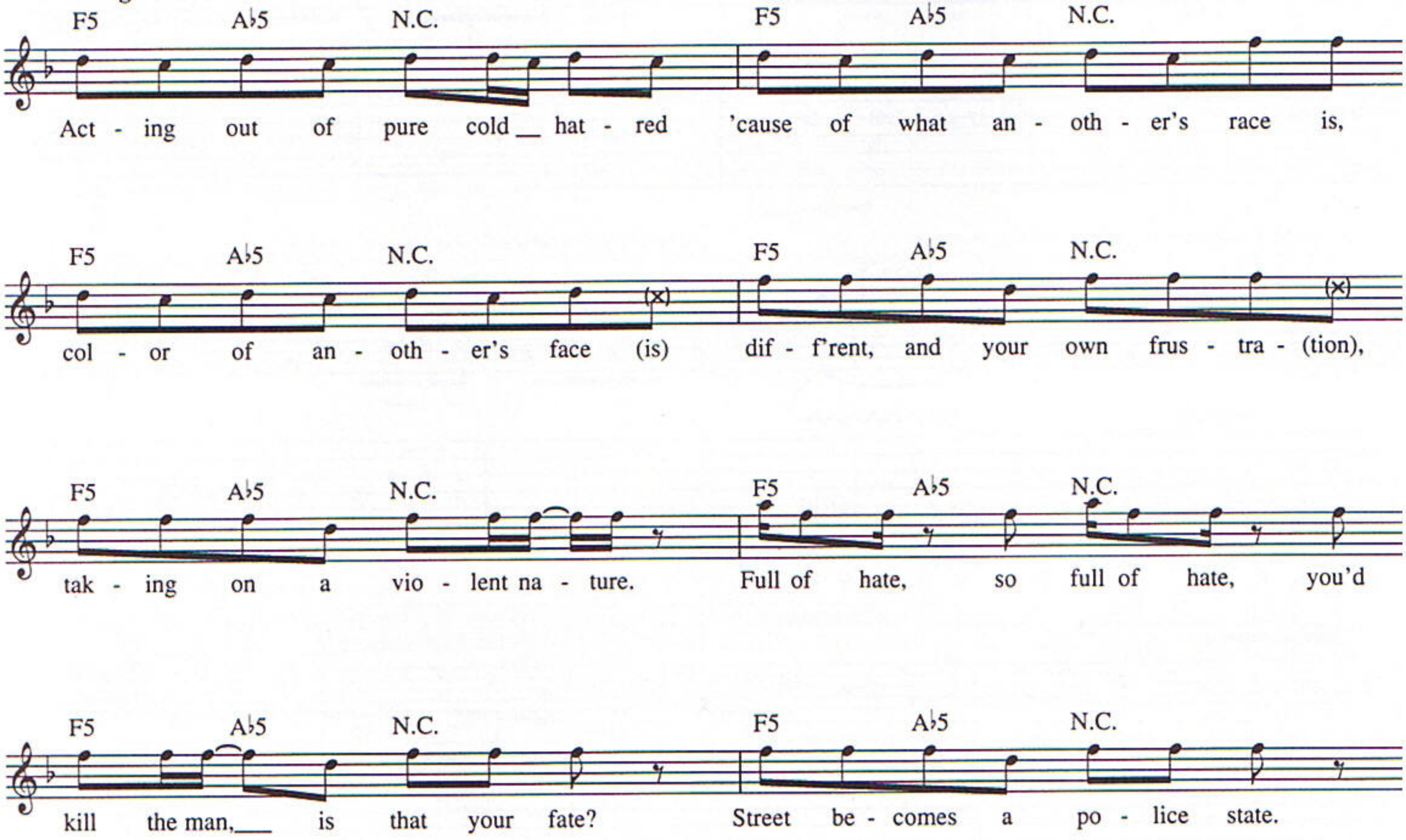
D5 N.C. D5 N.C. D5 N.C.
you keep it in the, when you keep it in the, when you keep it in the fam
P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.M. P.
Gtr.1 cont. in sla
Guitar Solo
F5 F♯5 G5 *D5
Gtr.1
P.M. P.M.
i - ly, yeah.
Gtr.2
P.M. P.M. P.M. P.M.

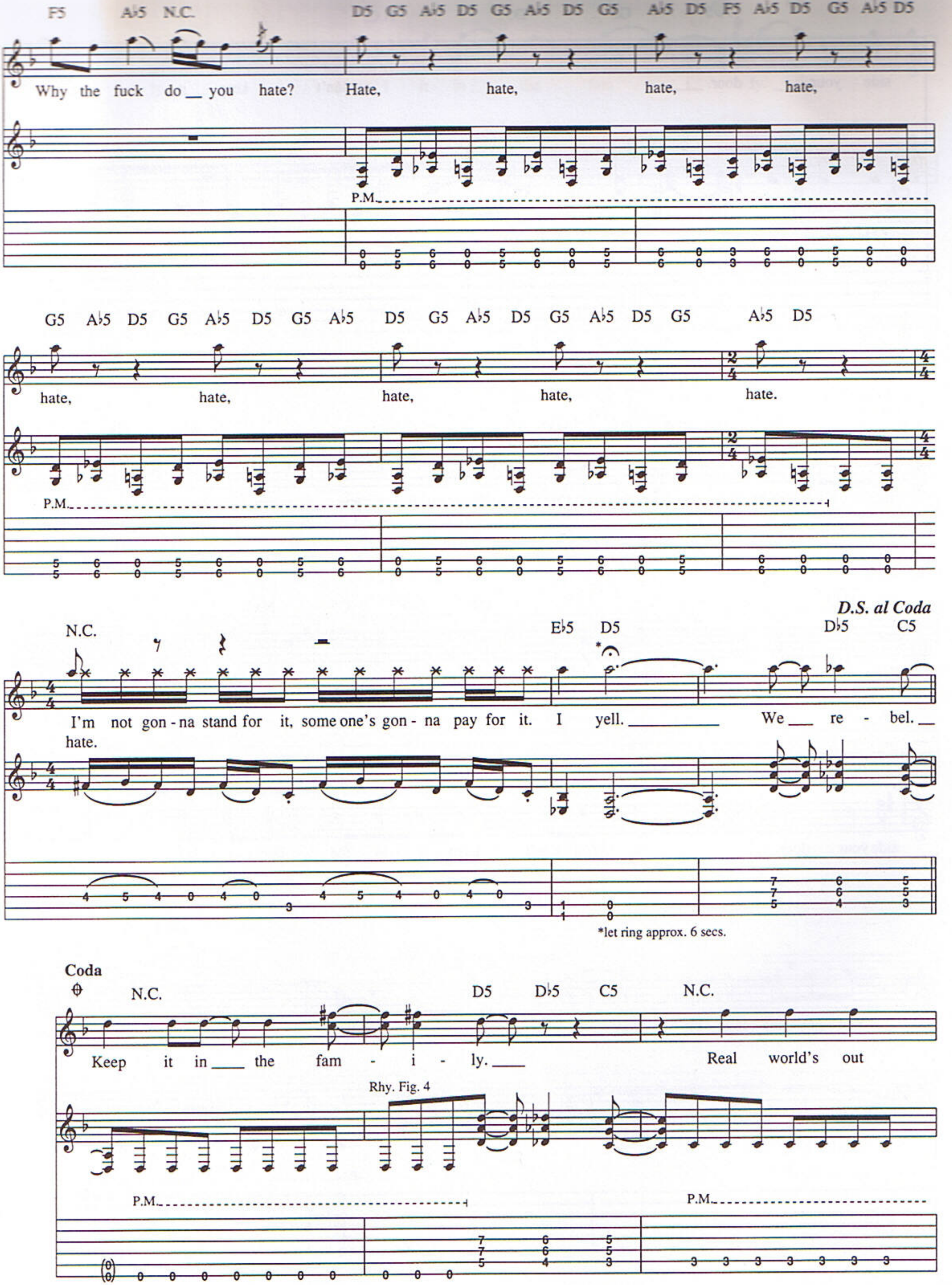
*Play only lowest note of chord when P.M. is indicated.


P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
P.M.
D5ᵛ
D♭5
C5
A♭5
G5
D5
8va
Rhy. Fig. 3
full
full
full
full
full
D5ᵛ
D♭5
C5
A♭5
G5
D5
(end Rhy. Fig. 3)
w/Rhy. Fig. 3 (2 times)
8va
full
full
full
full
8va
D5ᵛ
D♭5
C5
A♭5
G5
D5
3
8va
D♭5
C5
w/Rhy. Fig. 3 (1st 2 bars only)
3
3
3
3
3

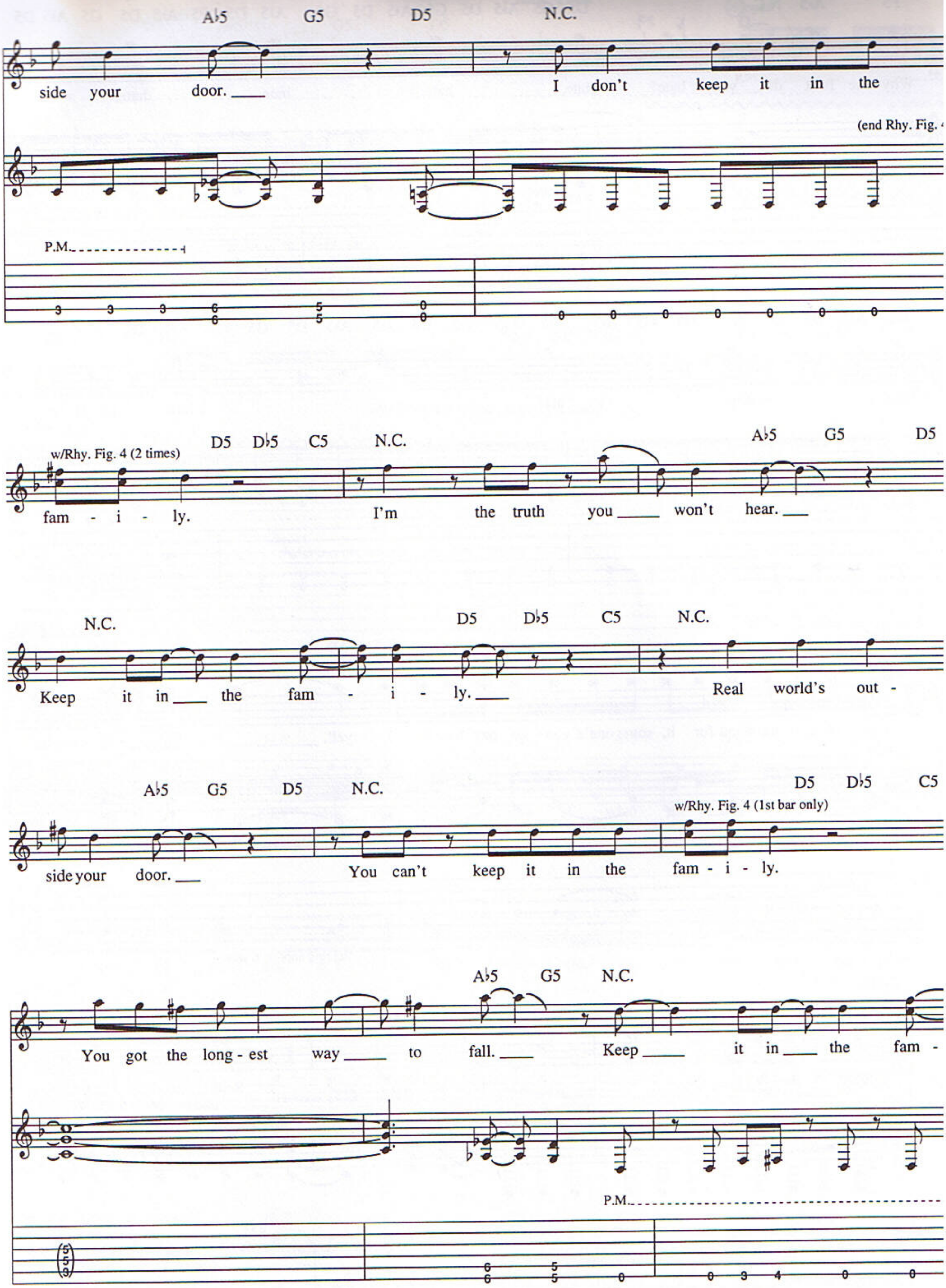

Half Time
A♭5
G5
D5
F5
⑥open
D
P.M.
8va
trem.pick
full
20 17 18 22 20 18 18 22 20 18 18 22 20 18 18 20 20 17 15
20 (20)
F5
A♭5
⑥open
D
P.M.
Rhy. Fig. 4
(end Rhy. Fig. 4)
w/Rhy. Fig. 4 (11 times)
8va
2
20 (20) 20 (20)
F5 A♭5 N.C.
F5 A♭5 N.C.

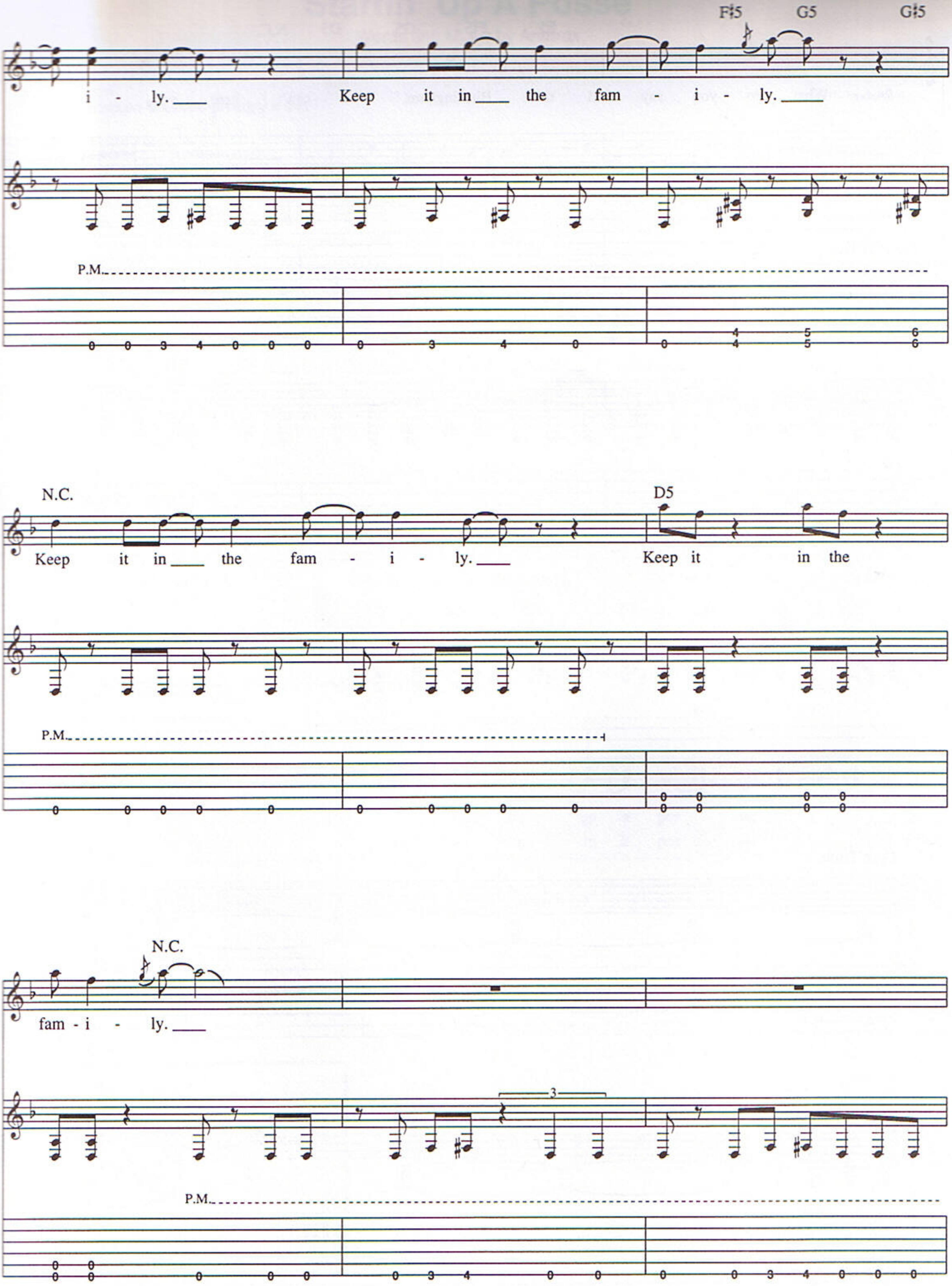
Bridge

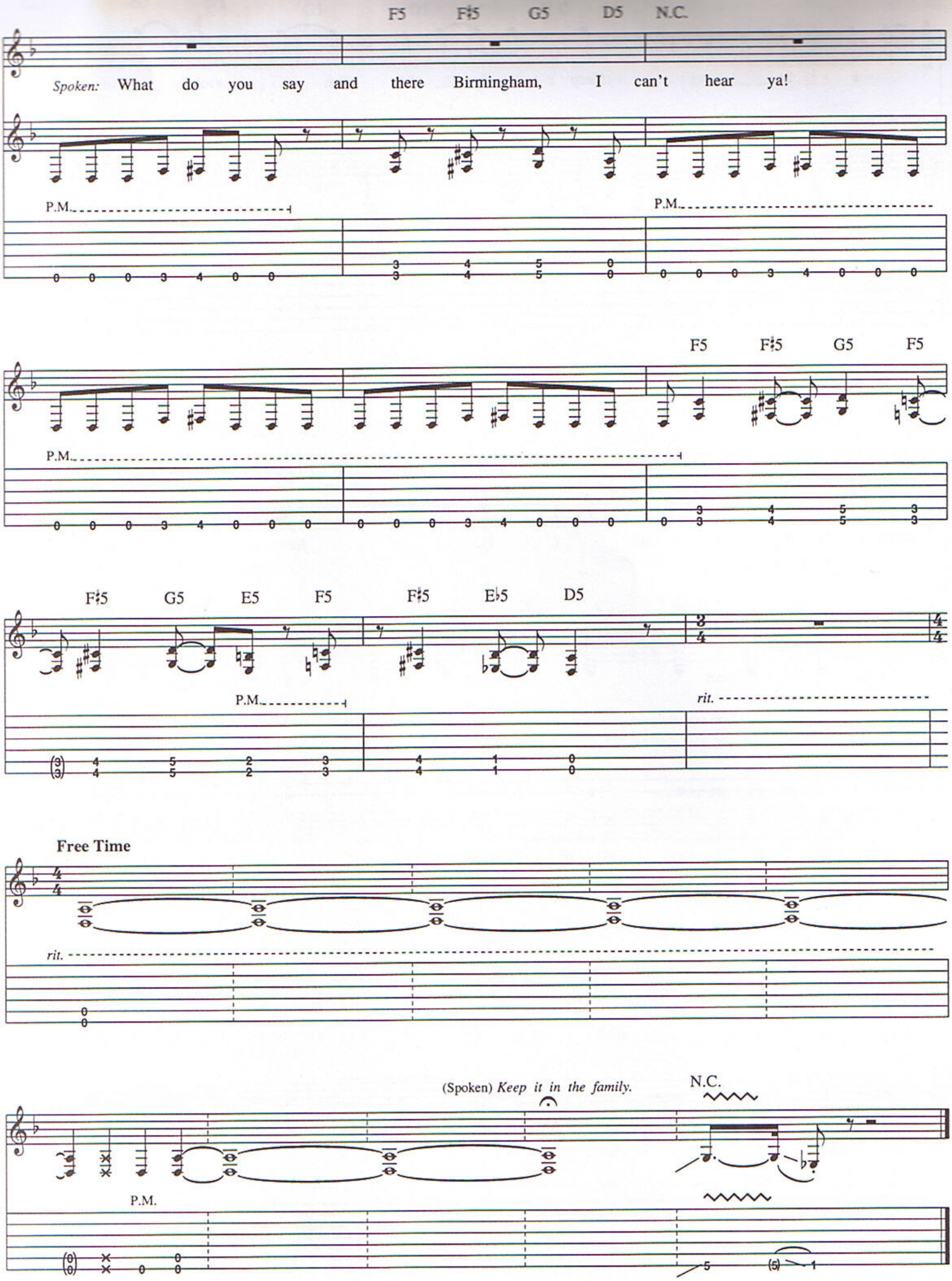

F5 A♭5 N.C.
F5 A♭5 N.C.
Act - ing out of pure cold _ hat - red 'cause of what an - oth - er's race is,
F5 A♭5 N.C.
F5 A♭5 N.C.
col - or of an - oth - er's face (is) dif - f'rent, and your own frus - tra - (tion),
F5 A♭5 N.C.
F5 A♭5 N.C.
tak - ing on a vio - lent na - ture. Full of hate, so full of hate, you'd
F5 A♭5 N.C.
F5 A♭5 N.C.
kill the man, __ is that your fate? Street be - comes a po - lice state.


F5 A♭5 N.C. D5 G5 A♭5 D5 G5 A♭5 D5 G5 A♭5 D5 F5 A♭5 D5 G5 A♭5 D5
Why the fuck do you hate? Hate, hate, hate, hate,
P.M.
G5 A♭5 D5 G5 A♭5 D5 G5 A♭5 D5 G5 A♭5 D5 G5 A♭5 D5 G5 A♭5 D5
hate, hate, hate, hate, hate.
P.M.
D.S. al Coda
N.C. E♭5 D5 D♭5 C5
I'm not gon-na stand for it, some one's gon-na pay for it. I yell. We re-bel.
hate.
Coda
N.C. D5 D♭5 C5 N.C.
Keep it in the fam-i-ly. Real world's out
Rhy. Fig. 4
P.M.
P.M.

*let ring approx. 6 secs.

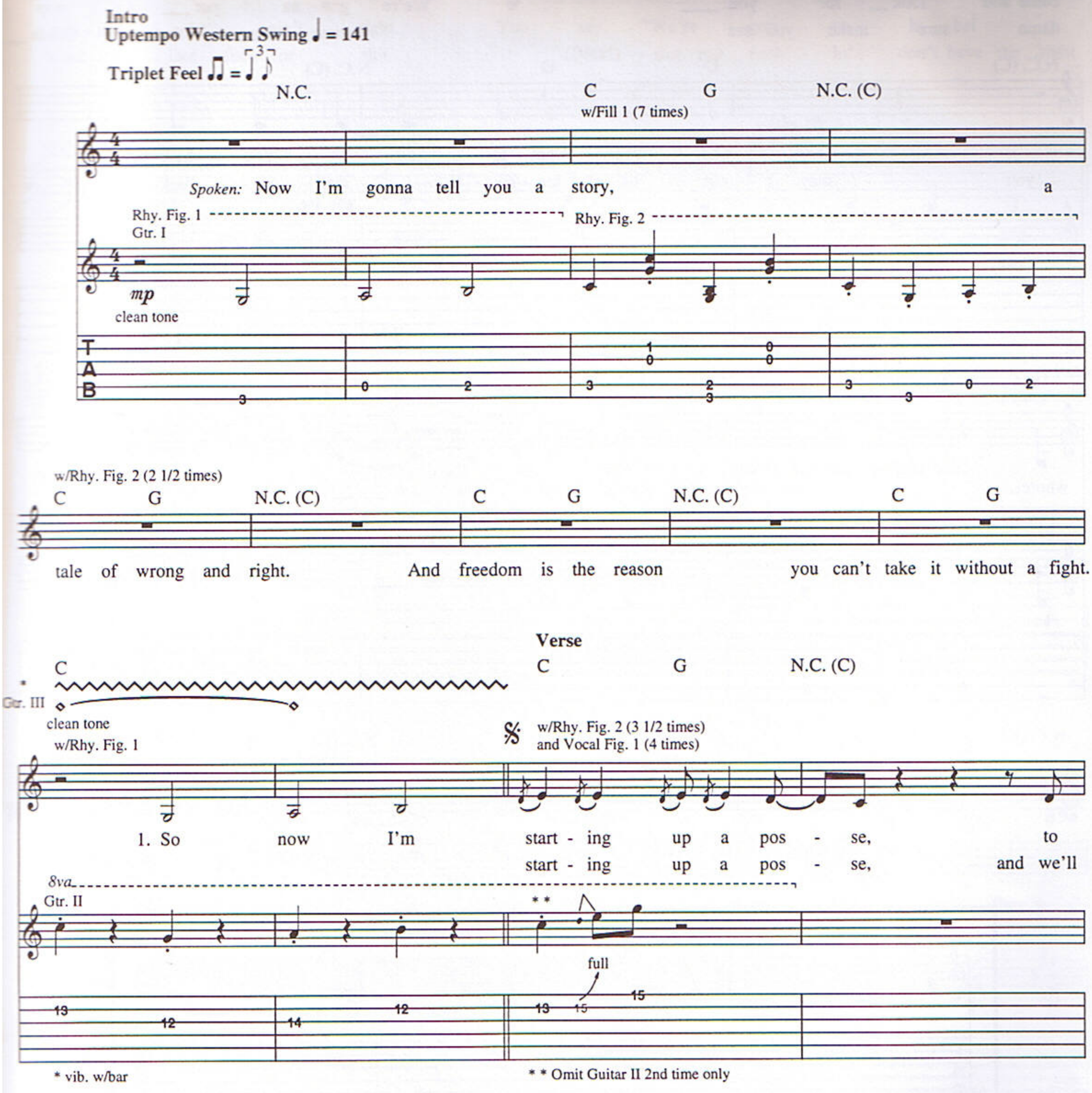

A♭5 G5 D5 N.C.
side your door. I don't keep it in the
(end Rhy. Fig. 4
P.M.
w/Rhy. Fig. 4 (2 times)
D5 D♭5 C5 N.C.
A♭5 G5 D5
fam - i - ly. I'm the truth you won't hear.
N.C.
D5 D♭5 C5 N.C.
Keep it in the fam - i - ly. Real world's out -
A♭5 G5 D5 N.C.
D5 D♭5 C5
w/Rhy. Fig. 4 (1st bar only)
side your door. You can't keep it in the fam - i - ly.
A♭5 G5 N.C.
You got the long - est way to fall. Keep it in the fam -
P.M.

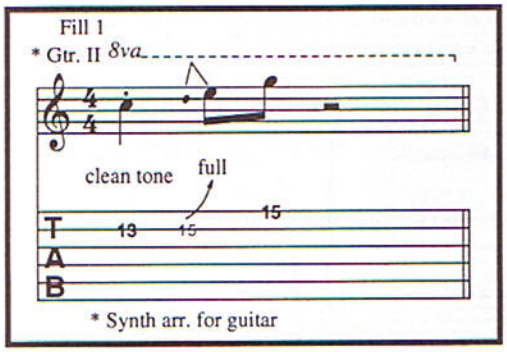

F♯5
G5
G♯5
i - ly.
Keep it in the fam - i - ly.
P.M.
N.C.
D5
Keep it in the fam - i - ly.
Keep it in the
P.M.
N.C.
fam - i - ly.
3
P.M.

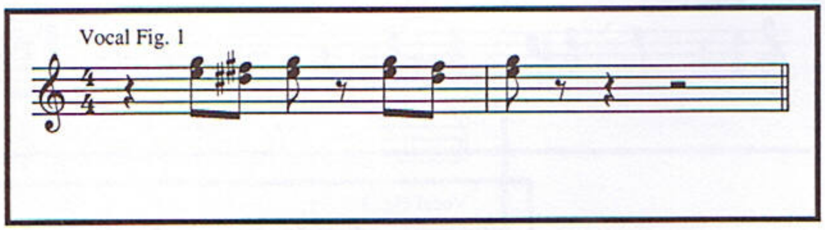

F5 F♯5 G5 D5 N.C.
Spoken: What do you say and there Birmingham, I can't hear ya!
P.M.
P.M.
P.M.
F5 F♯5 G5 F5
F♯5 G5 E5 F5 F♯5 E♭5 D5
P.M.
rit.
Free Time
rit.
(Spoken) Keep it in the family.
N.C.
P.M.

Startin' Up A Posse

Words and Music by Anthrax


Intro
Uptempo Western Swing ♩ = 141
Triplet Feel
N.C.
C
G
N.C. (C)
w/Fill 1 (7 times)
Spoken: Now I'm gonna tell you a story, a
Rhy. Fig. 1
Rhy. Fig. 2
Gtr. I
mp
clean tone
T
A
B
w/Rhy. Fig. 2 (2 1/2 times)
C G N.C. (C) C G N.C. (C) C G
tale of wrong and right. And freedom is the reason you can't take it without a fight.
Verse
C
C G N.C. (C)
Gtr. III
clean tone
w/Rhy. Fig. 1
w/Rhy. Fig. 2 (3 1/2 times)
and Vocal Fig. 1 (4 times)
1. So now I'm start - ing up a pos - se, to
start - ing up a pos - se, and we'll
8va
Gtr. II
full
* vib. w/bar
* * Omit Guitar II 2nd time only


Fill 1
* Gtr. II 8va
clean tone
full
T
A
B
13
15
15
* Synth arr. for guitar



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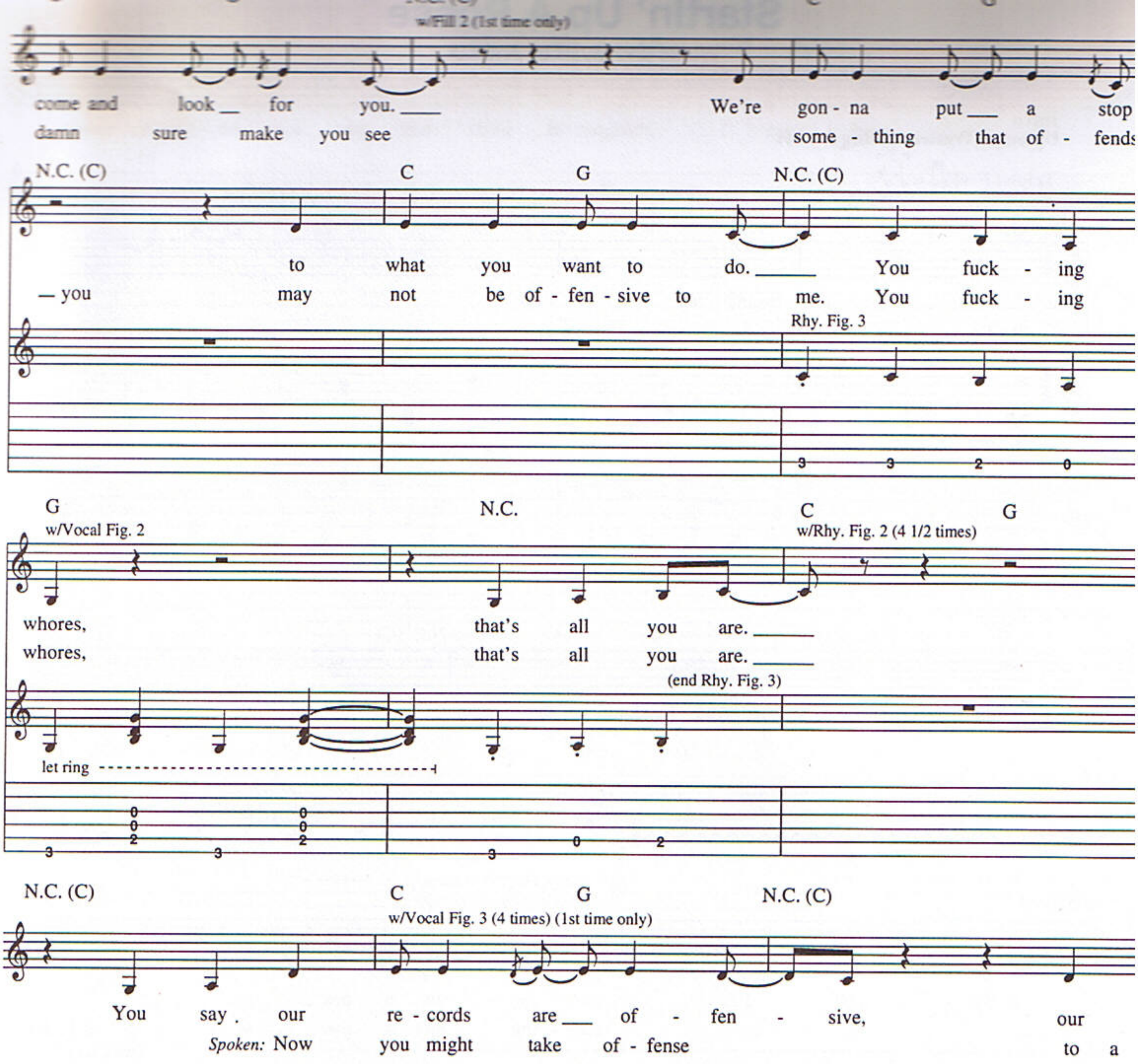
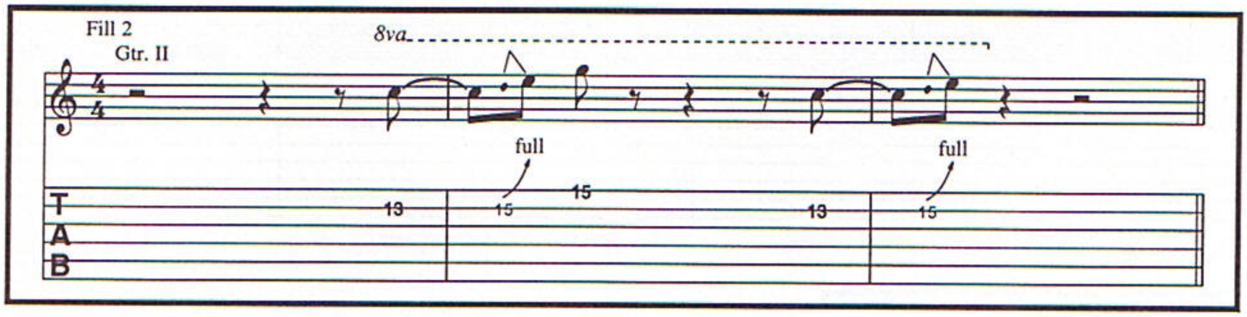
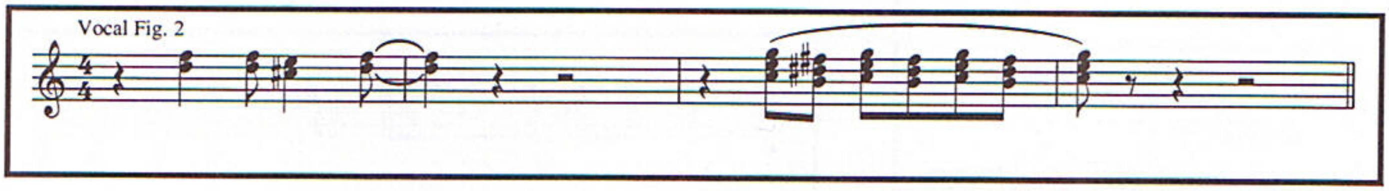
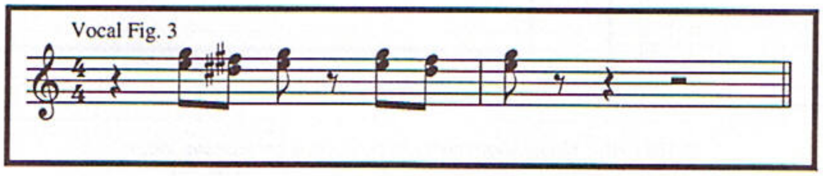
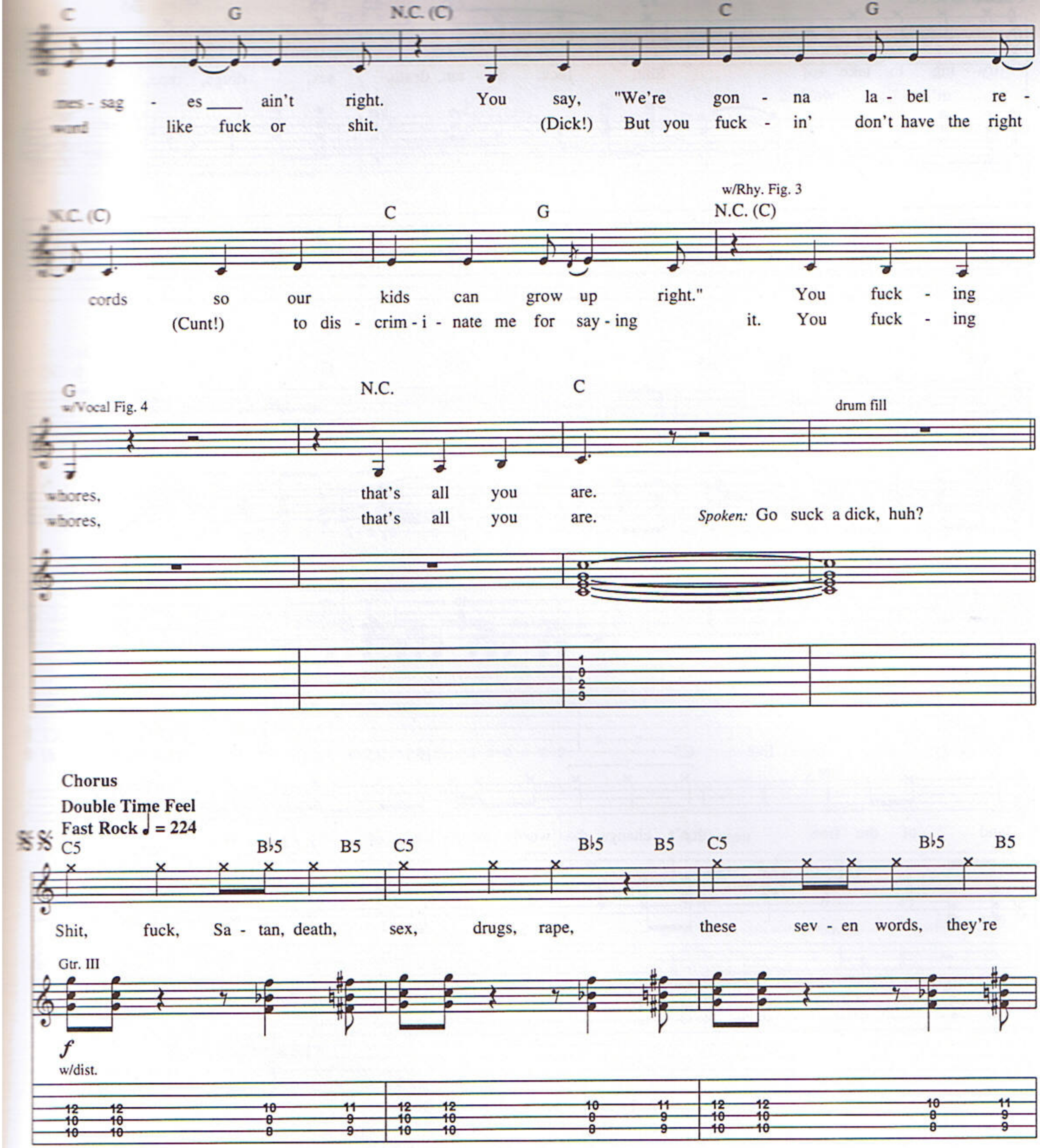
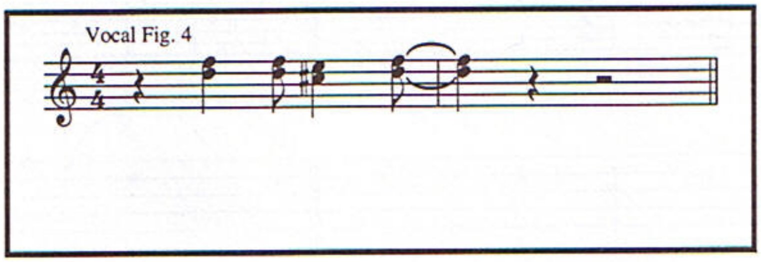

w/Fill 2 (1st time only)
come and look __ for you. ____ We're gon - na put __ a stop
damn sure make you see some - thing that of - fends
N.C. (C)
C
G
N.C. (C)
to what you want to do. _____ You fuck - ing
— you may not be of - fen - sive to me. You fuck - ing
Rhy. Fig. 3
3 3 2 0
G
w/Vocal Fig. 2
N.C.
C
w/Rhy. Fig. 2 (4 1/2 times)
G
whores, that's all you are. _____
whores, that's all you are. _____
(end Rhy. Fig. 3)
let ring
0 0 2 0 0 2
3 3 3 0 2
N.C. (C)
C
G
w/Vocal Fig. 3 (4 times) (1st time only)
N.C. (C)
You say. our re - cords are __ of - fen - sive, our
Spoken: Now you might take of - fense to a

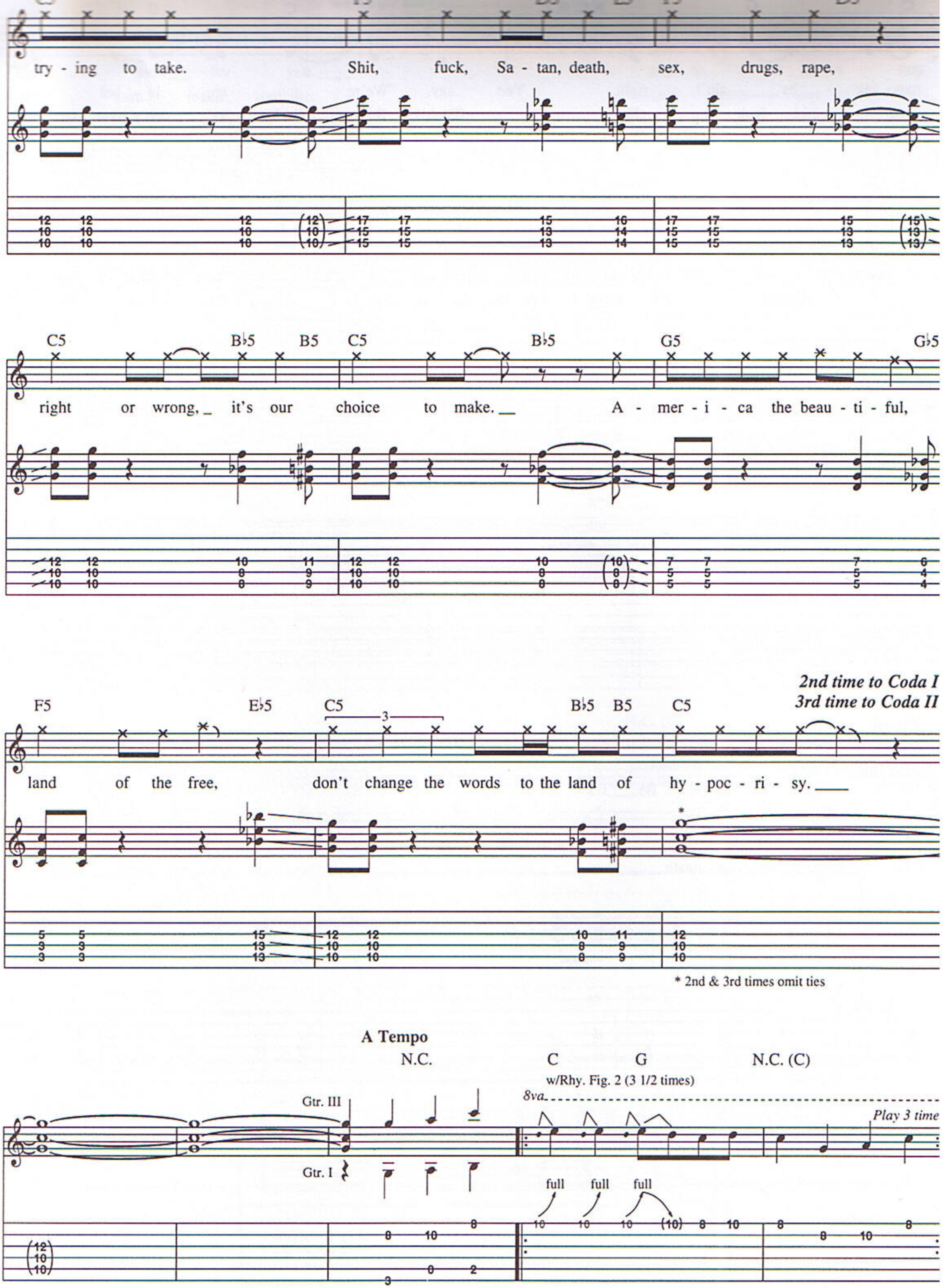

Fill 2
Gtr. II
8va
full
full
T
A
B
13 15 15 13 15


Vocal Fig. 2


Vocal Fig. 3


C G N.C. (C) C G
mes - sag - es ___ ain't right. You say, "We're gon - na la - bel re -
word like fuck or shit. (Dick!) But you fuck - in' don't have the right
N.C. (C) C G w/Rhy. Fig. 3 N.C. (C)
cords so our kids can grow up right." You fuck - ing
(Cunt!) to dis - crim - i - nate me for say - ing it. You fuck - ing
G w/Vocal Fig. 4 N.C. C drum fill
whores, that's all you are.
whores, that's all you are. Spoken: Go suck a dick, huh?
1 0 2 3
Chorus
Double Time Feel
Fast Rock ♩ = 224
C5 B♭5 B5 C5 B♭5 B5 C5 B♭5 B5
Shit, fuck, Sa - tan, death, sex, drugs, rape, these sev - en words, they're
Gtr. III
f
w/dist.
12 10 10 12 10 10 10 8 8 11 9 9 12 10 10 12 10 10 10 8 8 11 9 9 12 10 10 12 10 10 10 8 8 11 9 9


Vocal Fig. 4


try - ing to take. Shit, fuck, Sa - tan, death, sex, drugs, rape,
C5 B♭5 B5 C5 B♭5 G5 G♭5
right or wrong, it's our choice to make. A - mer - i - ca the beau - ti - ful,
F5 E♭5 C5 B♭5 B5 C5
land of the free, don't change the words to the land of hy - poc - ri - sy.
3
*
N.C.
C
G
N.C. (C)
Gtr. III
Gtr. I
8va
full
full
full

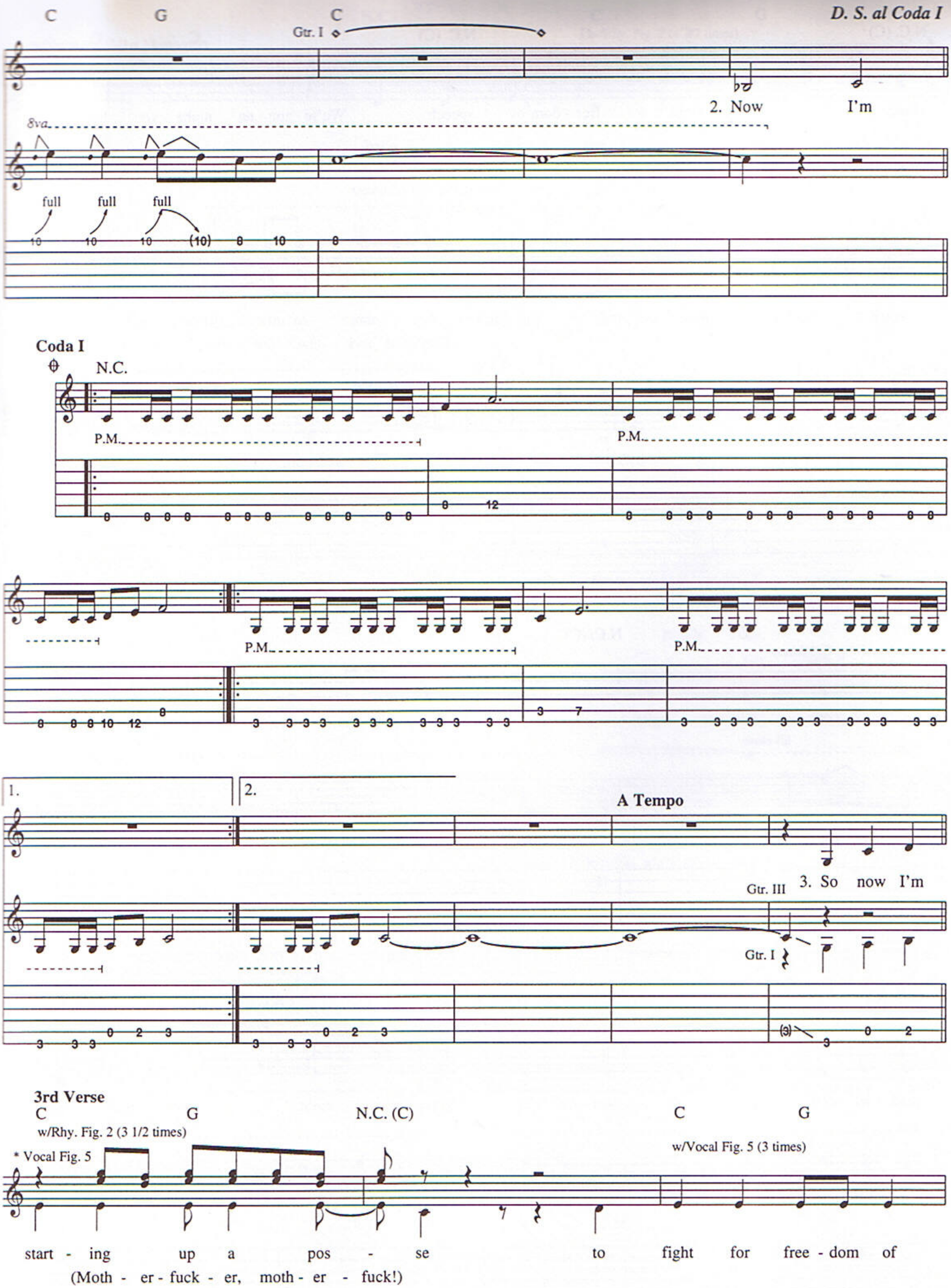
2nd time to Coda I
3rd time to Coda II

* 2nd & 3rd times omit ties

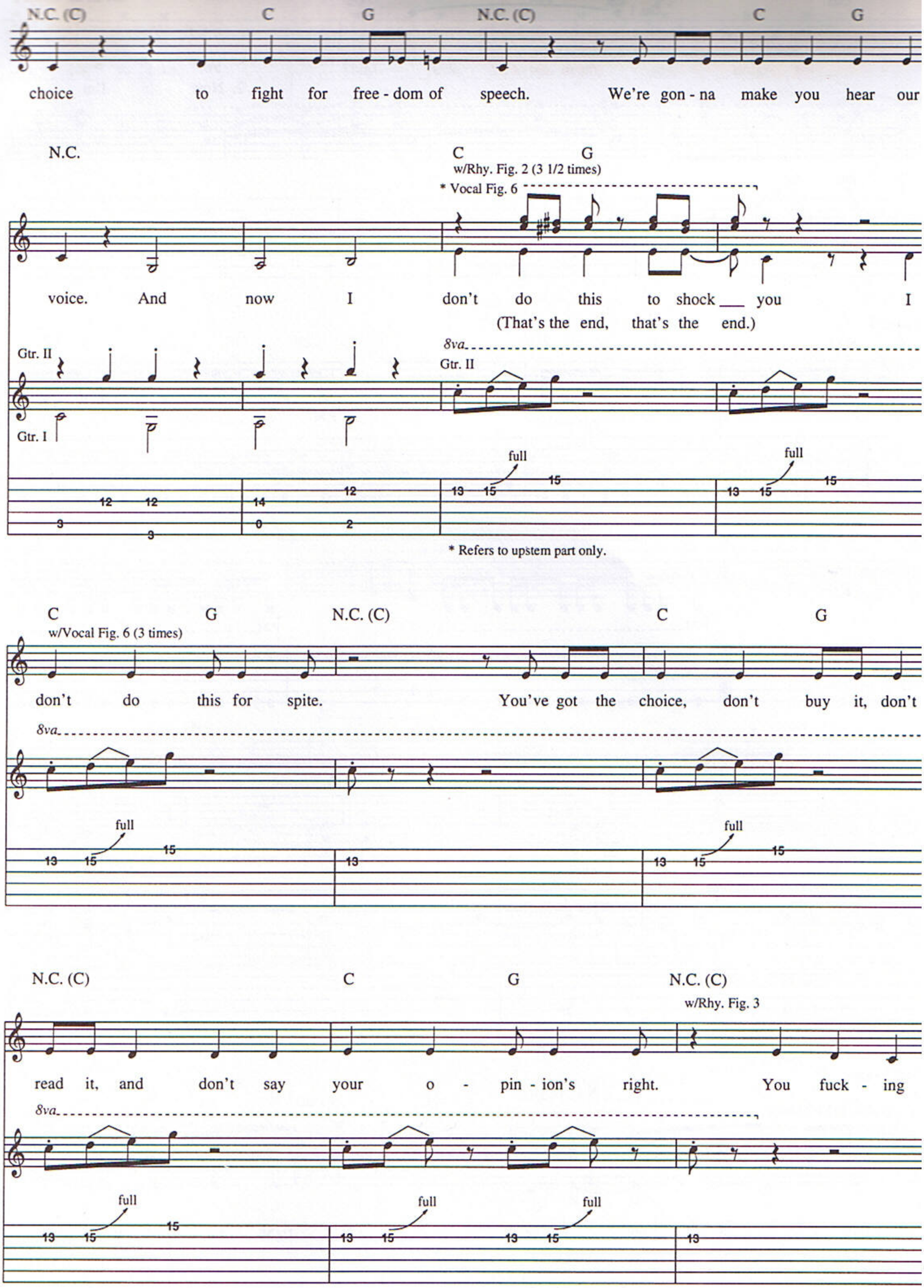
A Tempo

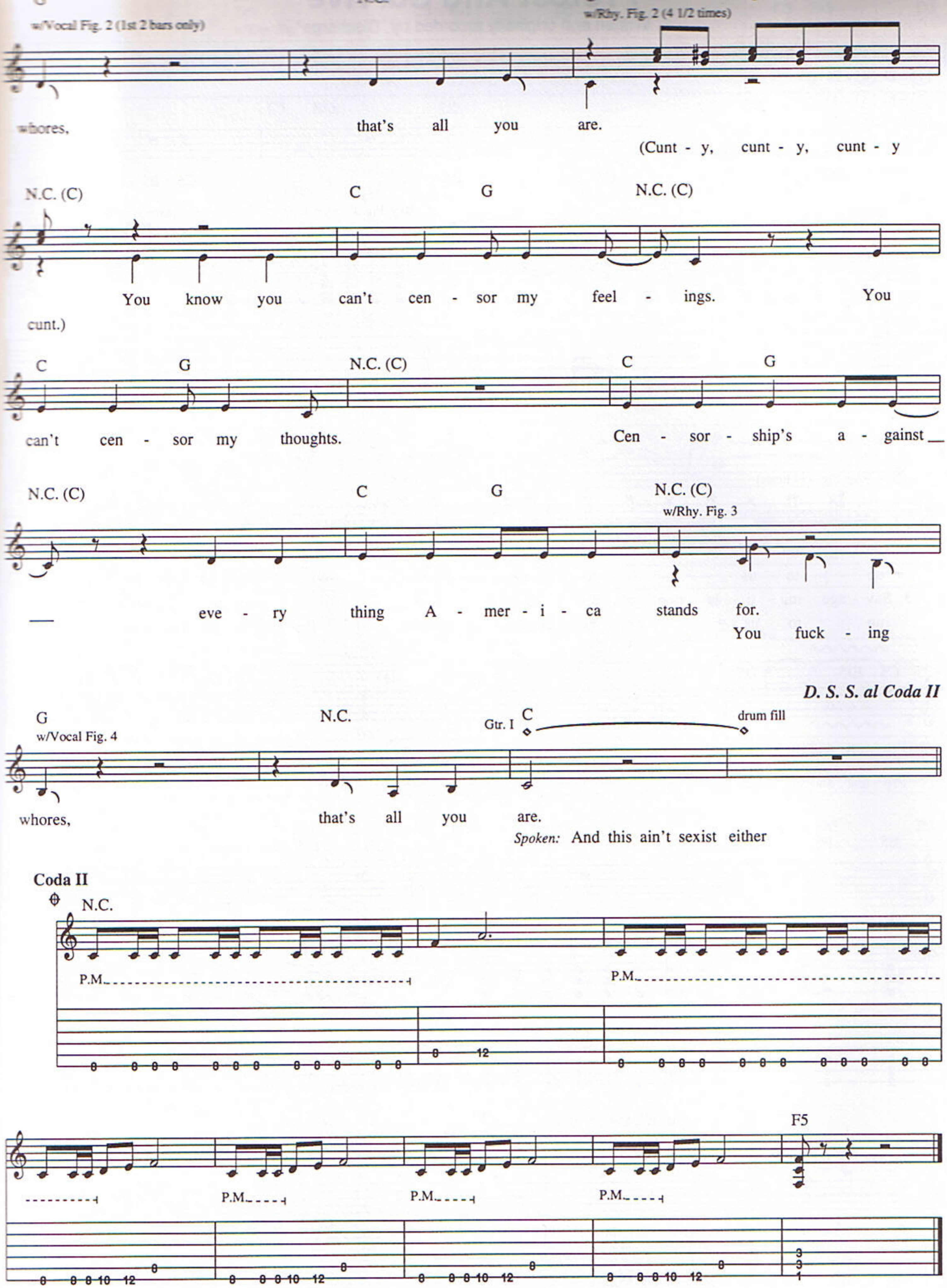
w/Rhy. Fig. 2 (3 1/2 times)

Play 3 time


D. S. al Coda I
C G C
Gtr. I
2. Now I'm
8va
full full full
Coda I
N.C.
P.M.
1. 2.
A Tempo
Gtr. III
Gtr. I
3. So now I'm
3rd Verse
C G N.C. (C) C G
w/Rhy. Fig. 2 (3 1/2 times)
* Vocal Fig. 5
w/Vocal Fig. 5 (3 times)
start - ing up a pos - se to fight for free - dom of
(Moth - er - fuck - er, moth - er - fuck!)

* Refers to upstem part only.


N.C. (C)
C
G
N.C. (C)
C
G
choice to fight for free - dom of speech. We're gon - na make you hear our
N.C.
C
G
w/Rhy. Fig. 2 (3 1/2 times)
* Vocal Fig. 6
voice. And now I don't do this to shock you I
(That's the end, that's the end.)
8va
Gtr. II
Gtr. I
full
full
12 12 3 3 14 0 12 2 13 15 15 13 15 15
* Refers to upstem part only.
C
G
N.C. (C)
C
G
w/Vocal Fig. 6 (3 times)
don't do this for spite. You've got the choice, don't buy it, don't
8va
full
full
13 15 15 13 13 15 15
N.C. (C)
C
G
N.C. (C)
w/Rhy. Fig. 3
read it, and don't say your o - pin - ion's right. You fuck - ing
8va
full
full
full
13 15 15 13 15 13 15 13

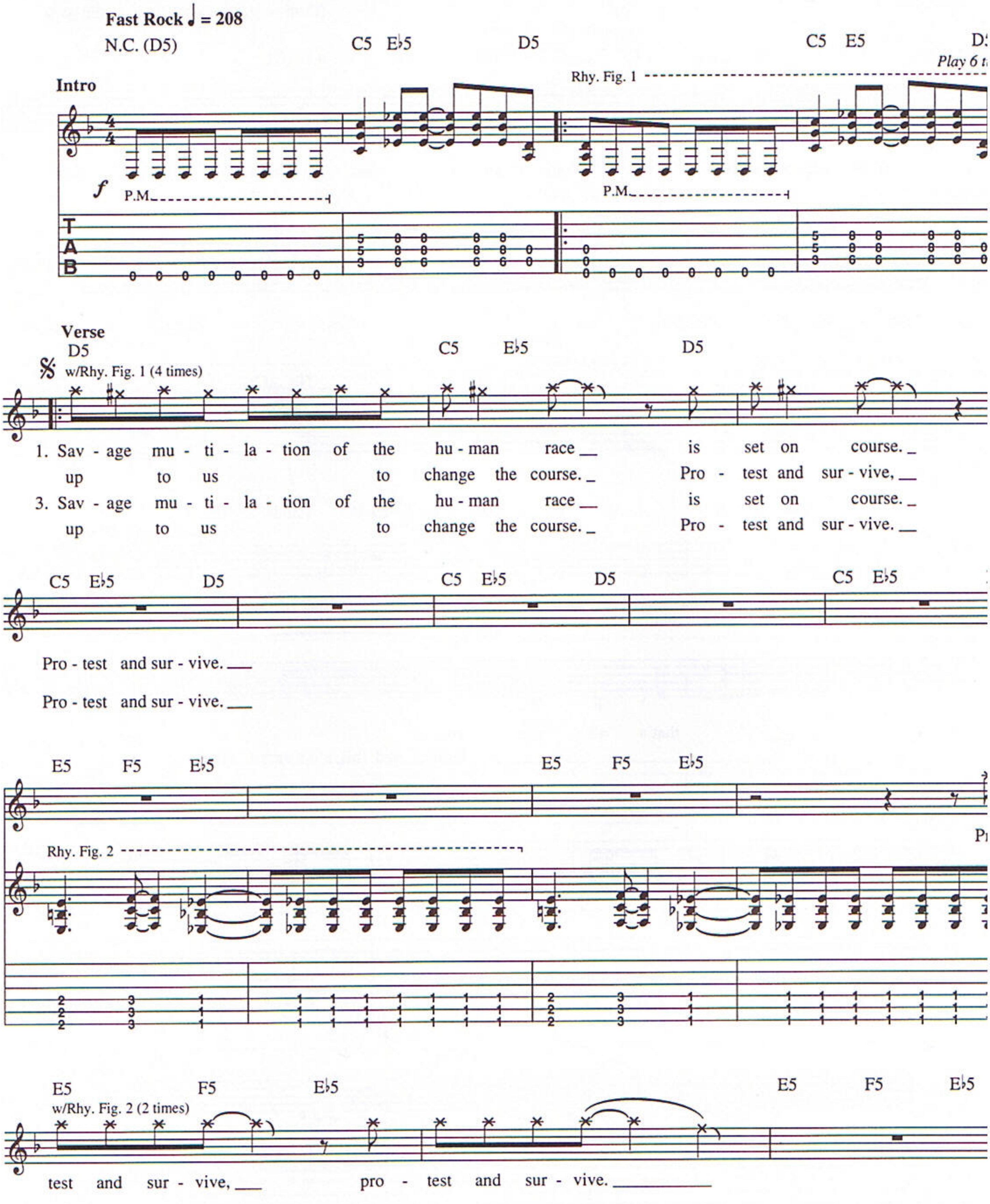

w/Vocal Fig. 2 (1st 2 bars only)
w/Rhy. Fig. 2 (4 1/2 times)
whores, that's all you are.
(Cunt - y, cunt - y, cunt - y
N.C. (C)
C
G
N.C. (C)
You know you can't cen - sor my feel - ings. You
cunt.)
C
G
N.C. (C)
C
G
can't cen - sor my thoughts. Cen - sor - ship's a - gainst
N.C. (C)
C
G
N.C. (C)
w/Rhy. Fig. 3
eve - ry thing A - mer - i - ca stands for.
You fuck - ing
D. S. S. al Coda II
G
w/Vocal Fig. 4
N.C.
Gtr. I
C
drum fill
whores, that's all you are.
Spoken: And this ain't sexist either
Coda II
N.C.
P.M.
0 0 0 0 0 0 0 0 0 0 0 0 0
0 12
P.M.
0 0 0 0 0 0 0 0 0 0 0 0 0
F5
P.M.
0 0 0 10 12 0
P.M.
0 0 0 10 12 0
P.M.
0 0 0 10 12 0
P.M.
0 0 0 10 12 0
3
3
1

Protest And Survive

Written and originally recorded by "Discharge"

Tune down 1/2 step (low E to D♭)

① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = D♭


Fast Rock ♩ = 208
N.C. (D5)
C5 E♭5 D5
C5 E5 D5
Play 6 t
Intro
Rhy. Fig. 1
P.M.
P.M.
Verse
D5 C5 E♭5 D5
w/Rhy. Fig. 1 (4 times)
1. Sav - age mu - ti - la - tion of the hu - man race _ is set on course. _
up to us to change the course. _ Pro - test and sur - vive, _
3. Sav - age mu - ti - la - tion of the hu - man race _ is set on course. _
up to us to change the course. _ Pro - test and sur - vive. _
C5 E♭5 D5 C5 E♭5 D5 C5 E♭5
Pro - test and sur - vive. _
Pro - test and sur - vive. _
E5 F5 E♭5 E5 F5 E♭5
Rhy. Fig. 2
Pr
E5 F5 E♭5 E5 F5 E♭5
w/Rhy. Fig. 2 (2 times)
test and sur - vive, _ pro - test and sur - vive. _

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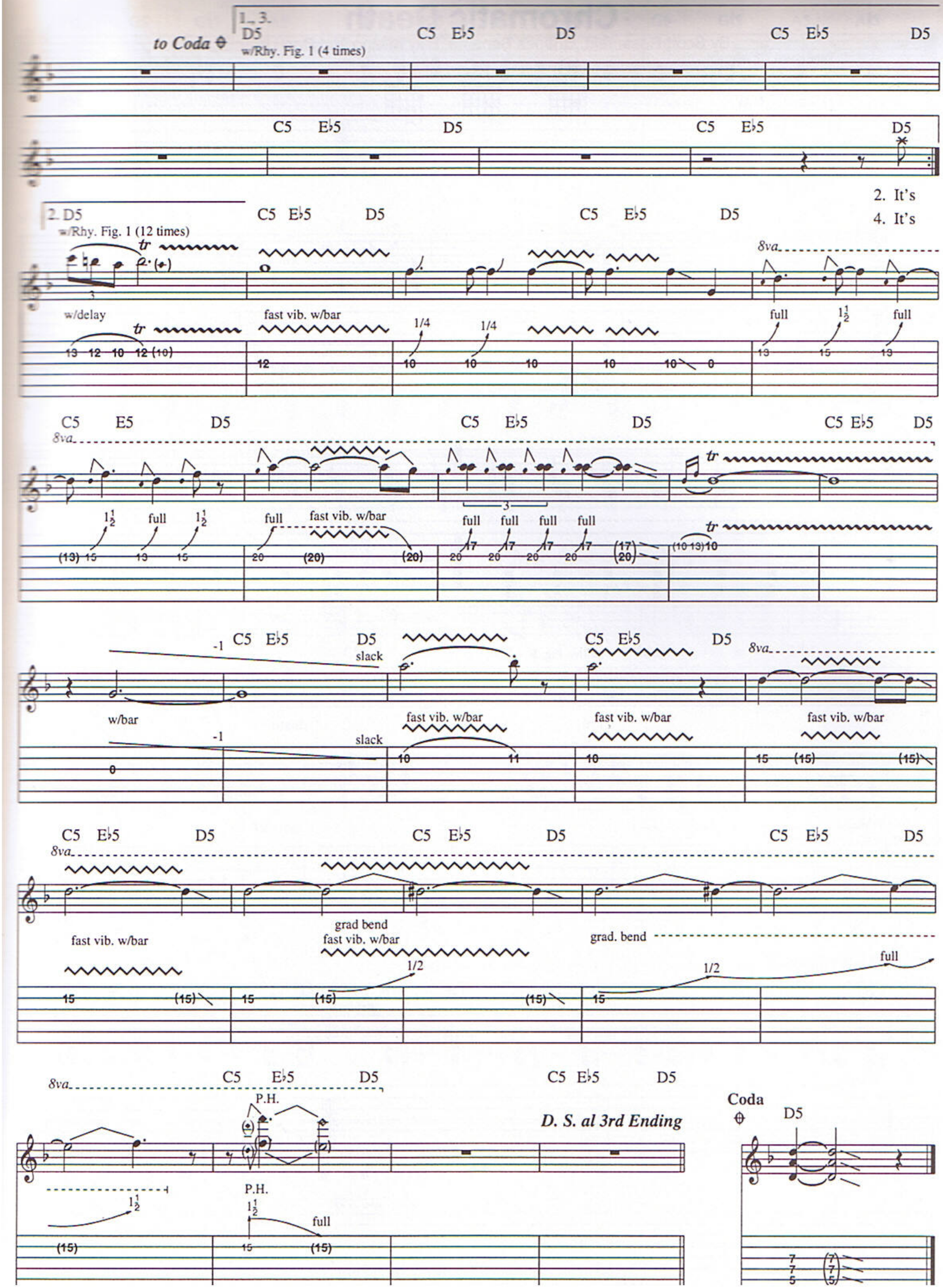
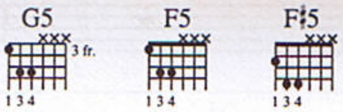

to Coda ⊕
1., 3.
D5
w/Rhy. Fig. 1 (4 times)
C5 E♭5 D5 C5 E♭5 D5
C5 E♭5 D5 C5 E♭5 D5
2. It's
4. It's
2. D5
w/Rhy. Fig. 1 (12 times)
C5 E♭5 D5 C5 E♭5 D5
w/delay
tr
fast vib. w/bar
1/4
1/4
8va
full
1½
full
13 12 10 12 (10)
12
10 10 10
10 10 0
13 15 13
C5 E5 D5 C5 E♭5 D5 C5 E♭5 D5
8va
full
fast vib. w/bar
3
1½
full
1½
(13) 15 13 15
20 (20) (20)
20 17 20 17 20 17 20 17 (17) (20)
(10 13) 10
-1
C5 E♭5 D5
slack
C5 E♭5 D5
8va
w/bar
fast vib. w/bar
0
10 11
10
15 (15) (15)
C5 E♭5 D5 C5 E♭5 D5 C5 E♭5 D5
8va
fast vib. w/bar
grad bend
grad. bend
1/2
1/2
full
15 (15)
15 (15)
(15)
15
8va
C5 E♭5 D5 C5 E♭5 D5
P.H.
D. S. al 3rd Ending
Coda
⊕
D5
1½
full
(15)
15 (15)
7 7 5
(7) (7) (5)

Chromatic Death

By Scott Rosenfeld, Charles Benante, Billy Milano and Dan Lilker

Tune down 1/2 step

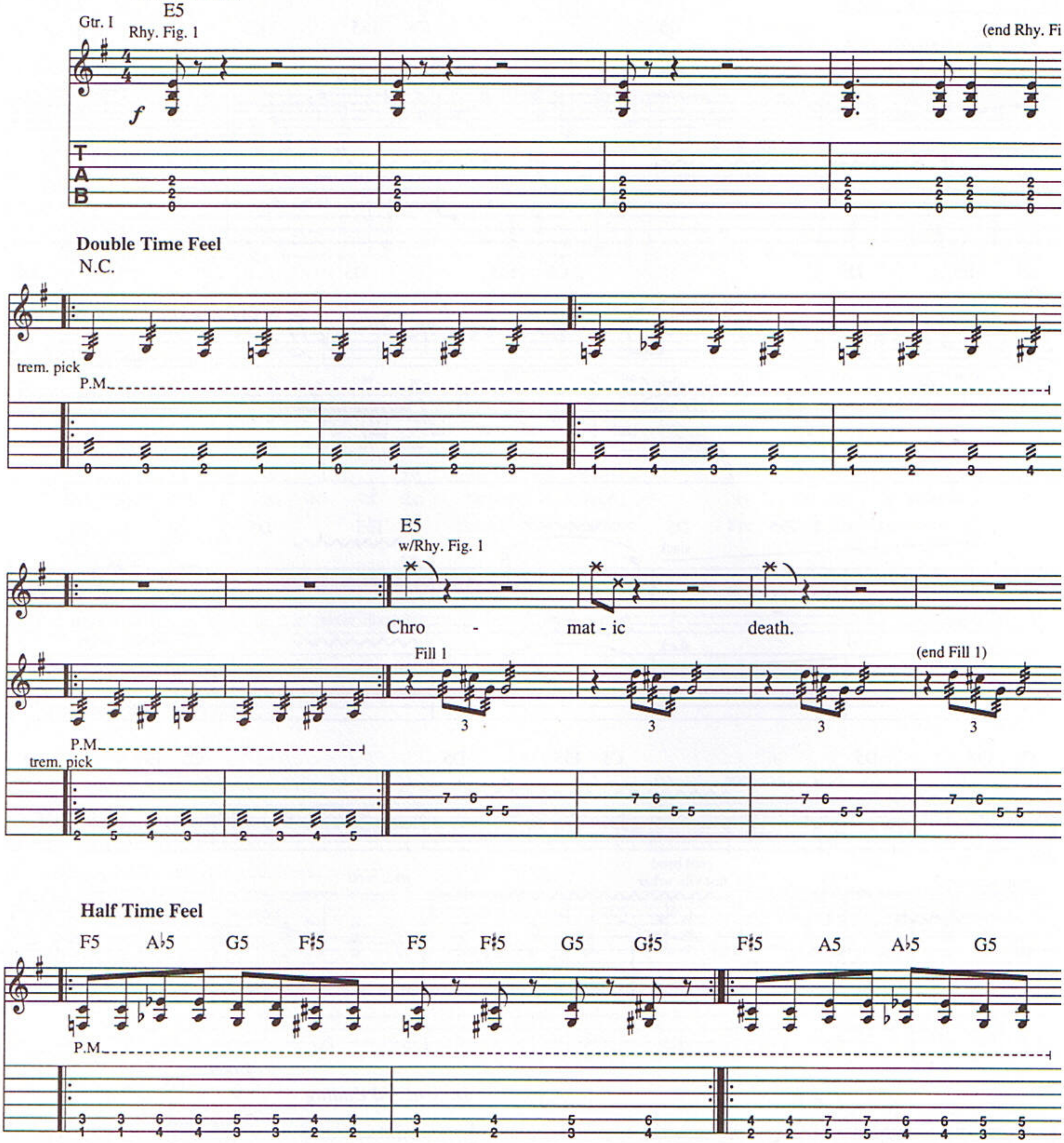
① = E♭ ④ = D♭
② = B♭ ⑤ = A♭
③ = G♭ ⑥ = E♭


G5
3 fr.
1 3 4
F5
1 3 4
F♯5
1 3 4

Intro

Fast Rock ♩ = 228

w/Fill 1 (4 times)


E5
Gr. I
Rhy. Fig. 1
(end Rhy. Fi
f
T
A
B
Double Time Feel
N.C.
trem. pick
P.M.
E5
w/Rhy. Fig. 1
Chro - mat - ic death.
Fill 1
(end Fill 1)
P.M.
trem. pick
Half Time Feel
F5 A♭5 G5 F♯5 F5 F♯5 G5 G♯5 F♯5 A5 A♭5 G5
P.M.

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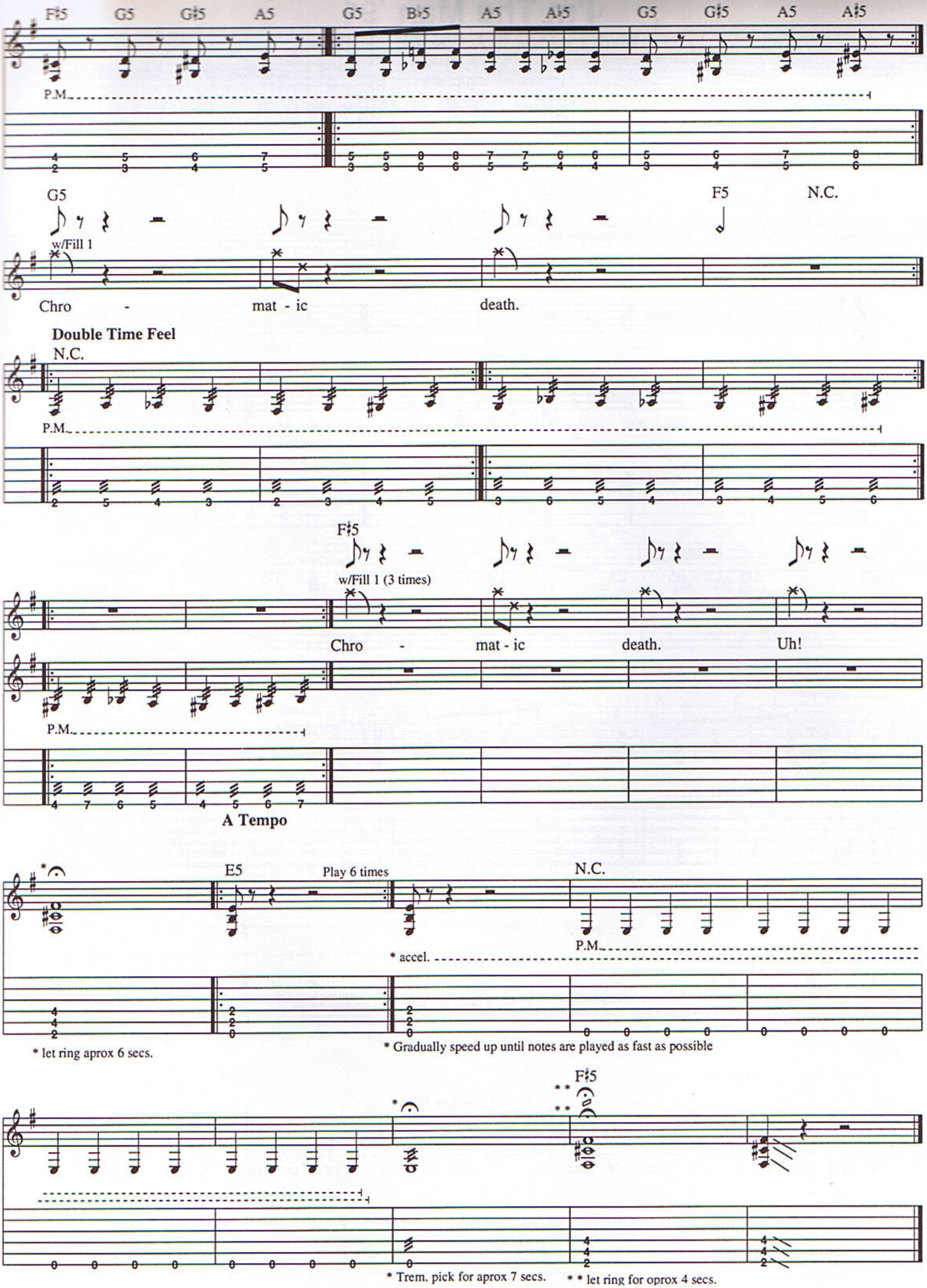
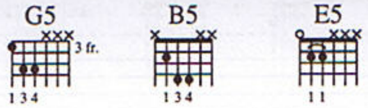

F♯5 G5 G♯5 A5
G5 B♭5 A5 A♭5
G5 G♯5 A5 A♯5
P.M.
G5
w/Fill 1
F5 N.C.
Chro - mat - ic death.
Double Time Feel
N.C.
P.M.
F♯5
w/Fill 1 (3 times)
Chro - mat - ic death. Uh!
P.M.
A Tempo
E5
Play 6 times
* accel.
N.C.
P.M.
* let ring aprox 6 secs.
* Gradually speed up until notes are played as fast as possible
F♯5
* Trem. pick for aprox 7 secs.
* * let ring for oprox 4 secs.

I'm The Man '91

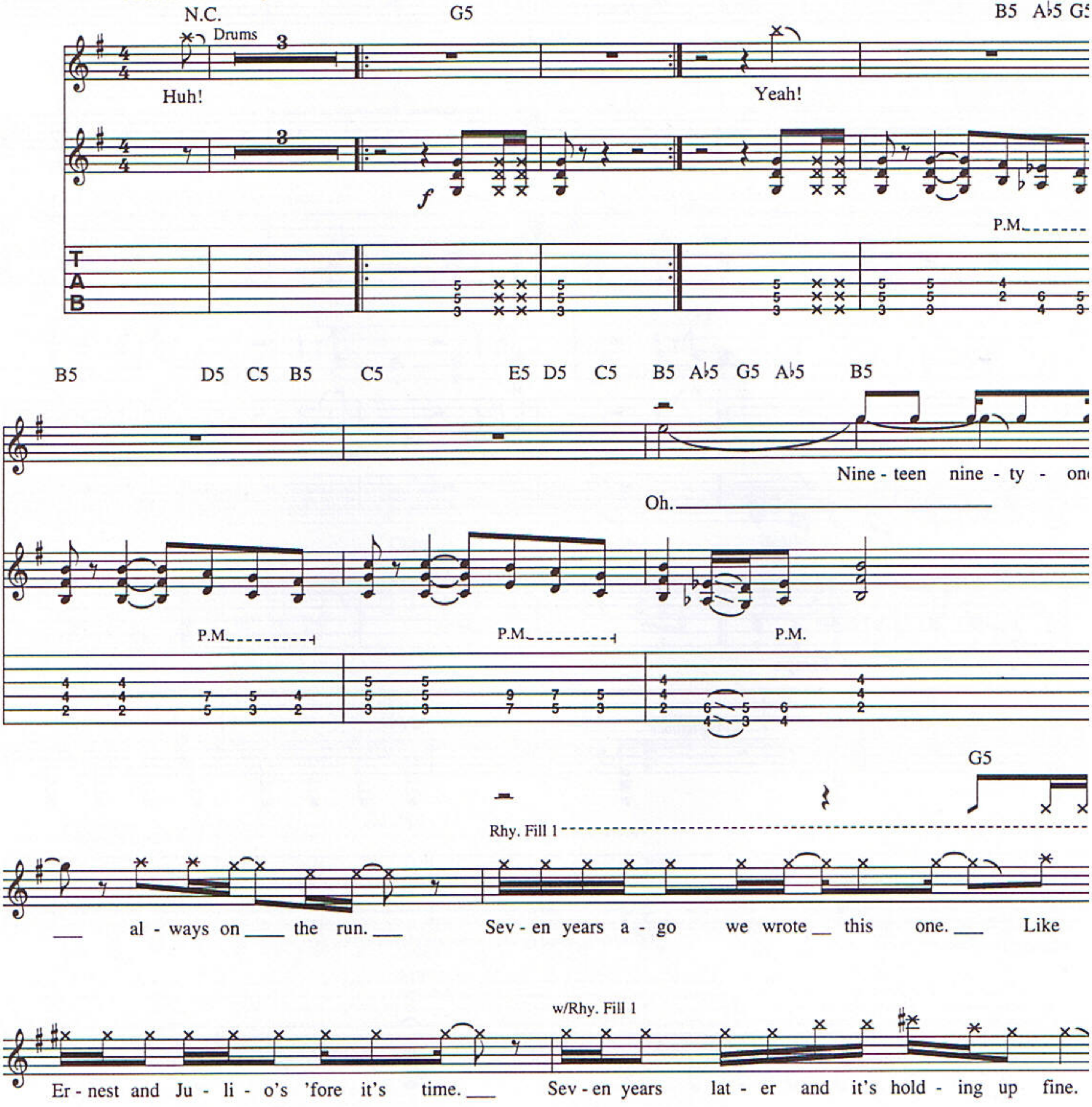
Words and Music by Anthrax and John Rooney


G5
3 fr.
134
B5
134
E5
11

Tune down 1 whole step
①= D ④= C
②= A ⑤= G
③= F ⑥= D

Intro

Moderate Rock ♩ = 120


N.C.
Drums
3
Huh!
G5
Yeah!
B5 A♭5 G5
f
P.M.
T
A
B
B5 D5 C5 B5 C5 E5 D5 C5 B5 A♭5 G5 A♭5 B5
Nine - teen nine - ty - one
Oh.
P.M.
P.M.
P.M.
G5
Rhy. Fill 1
al - ways on the run.
Sev - en years a - go we wrote this one. Like
w/Rhy. Fill 1
Er - nest and Ju - li - o's 'fore it's time.
Sev - en years lat - er and it's hold - ing up fine.

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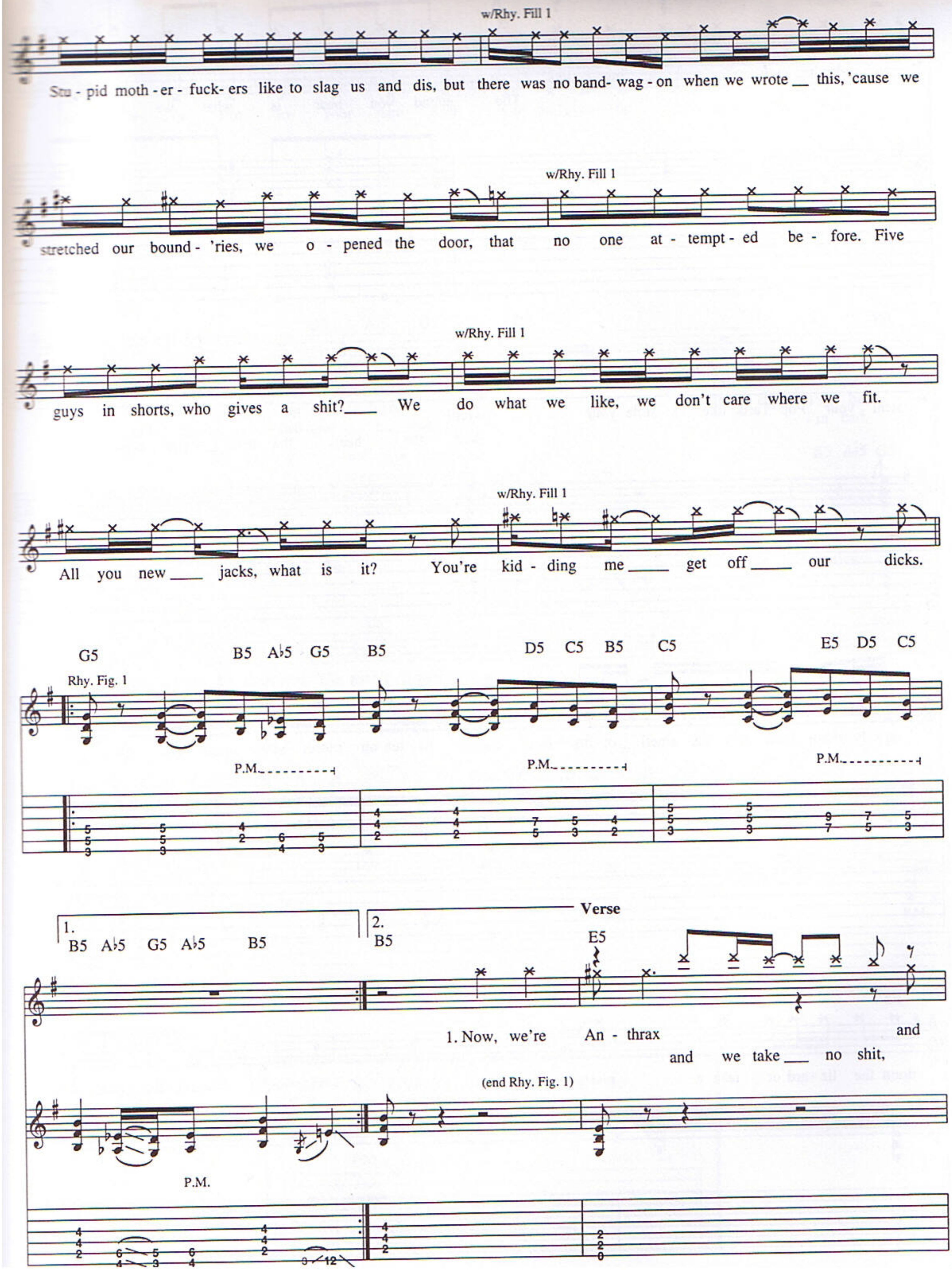
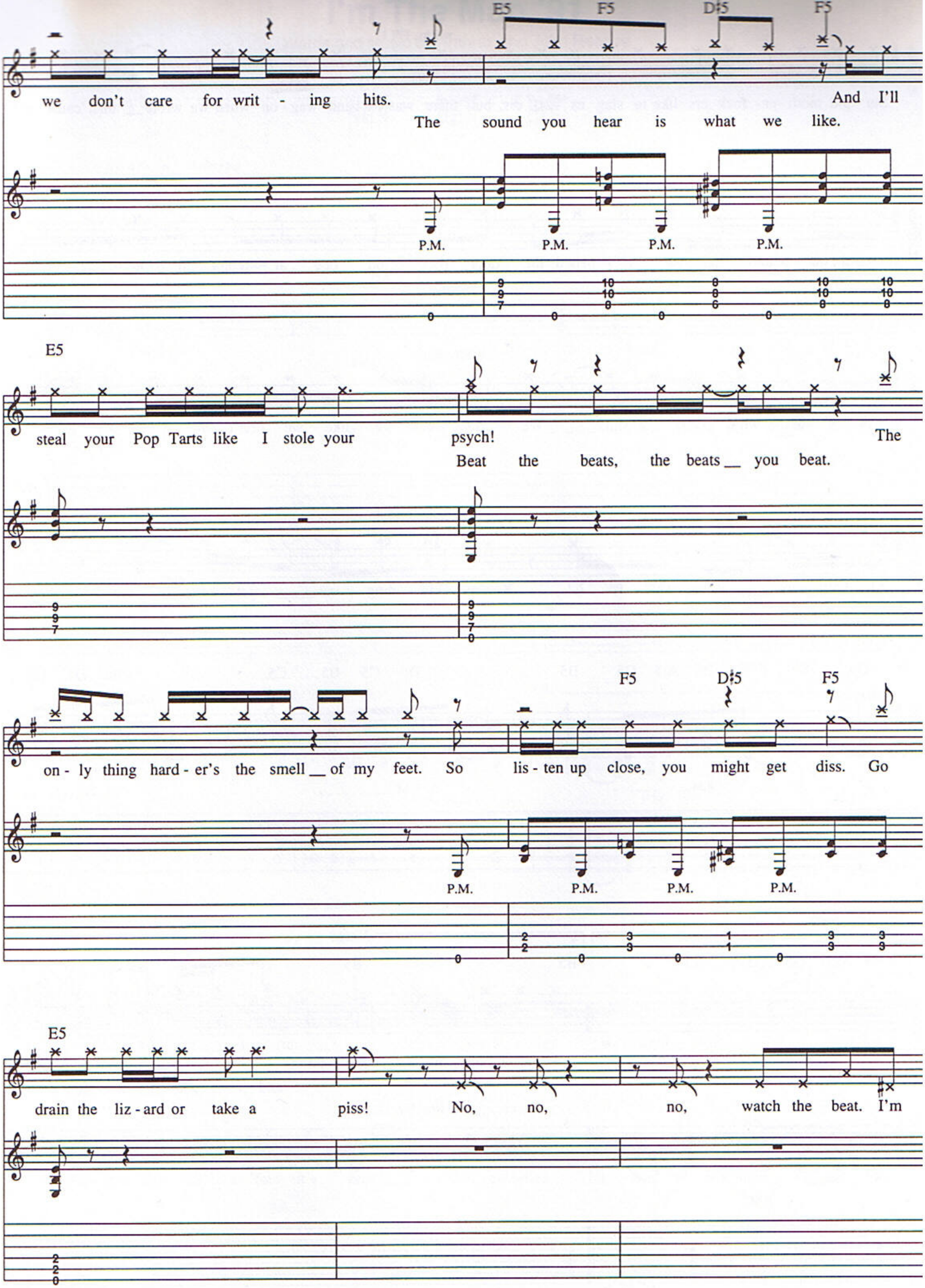
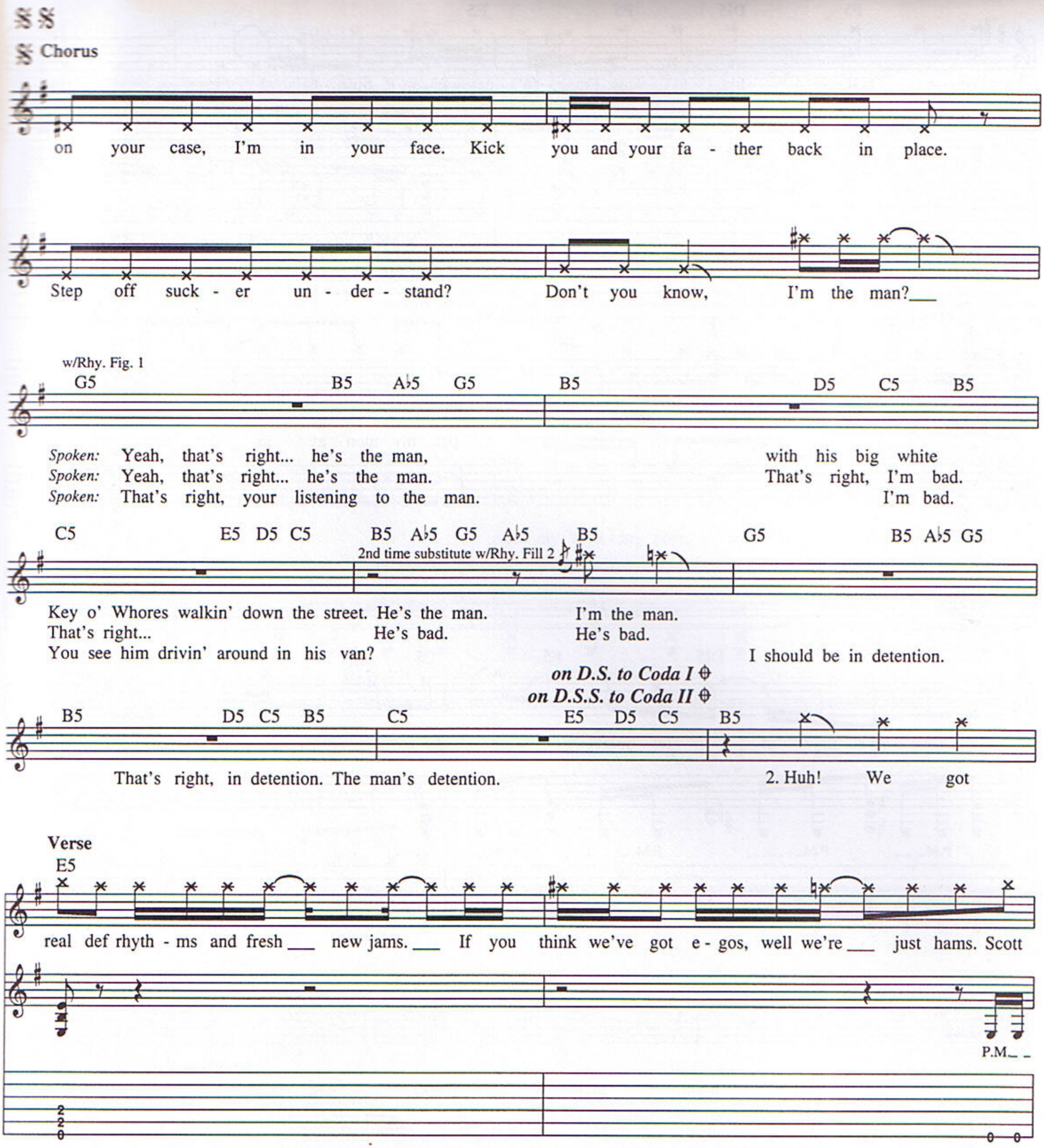
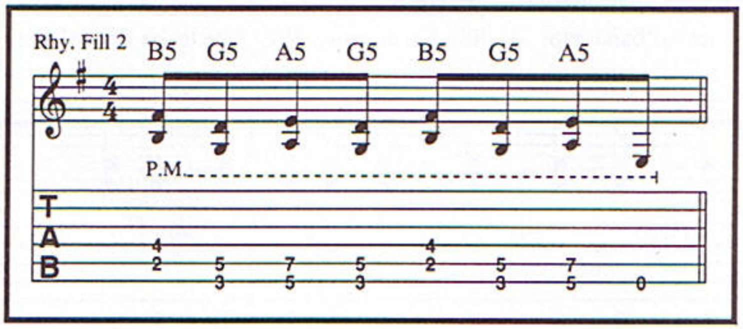
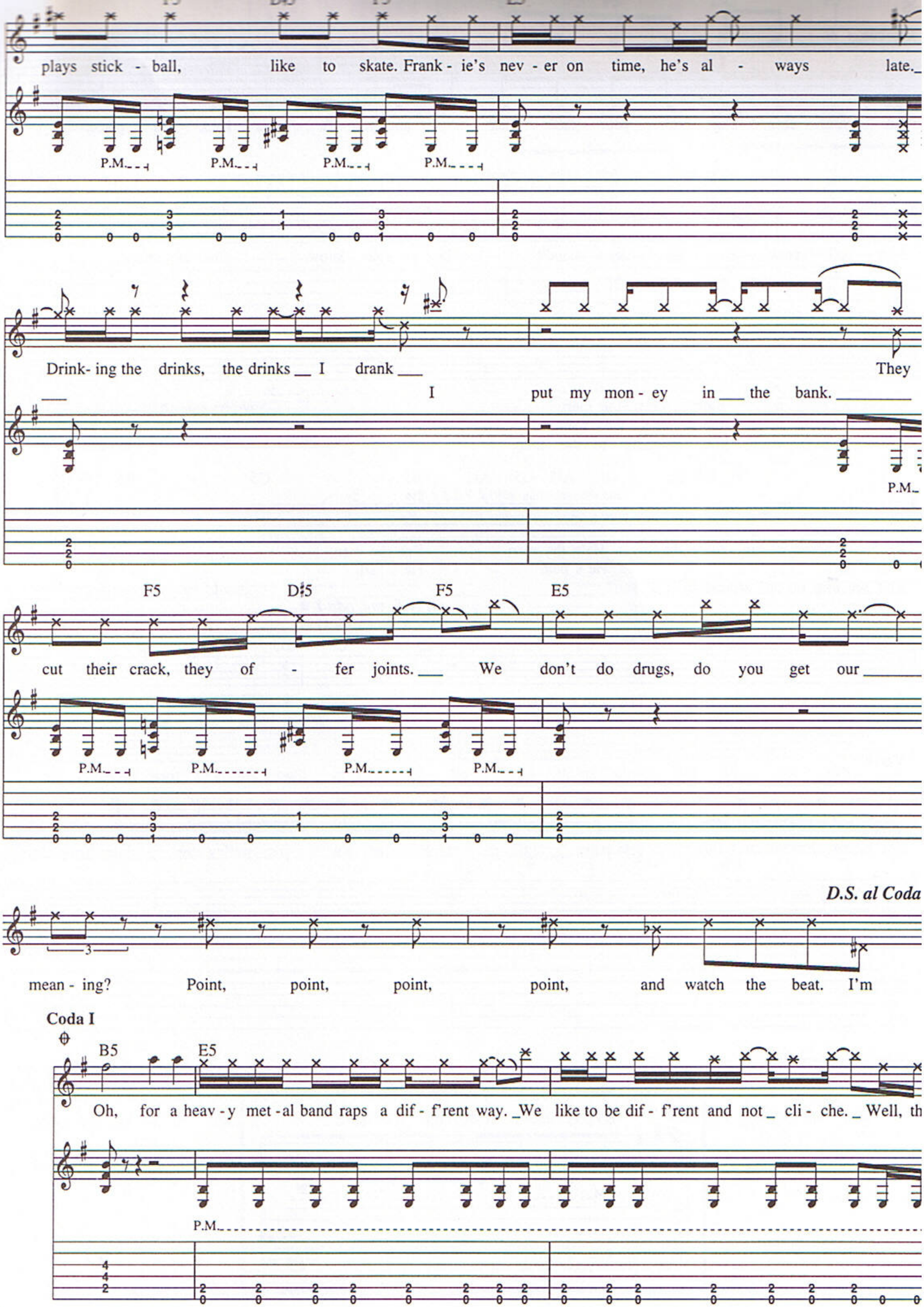
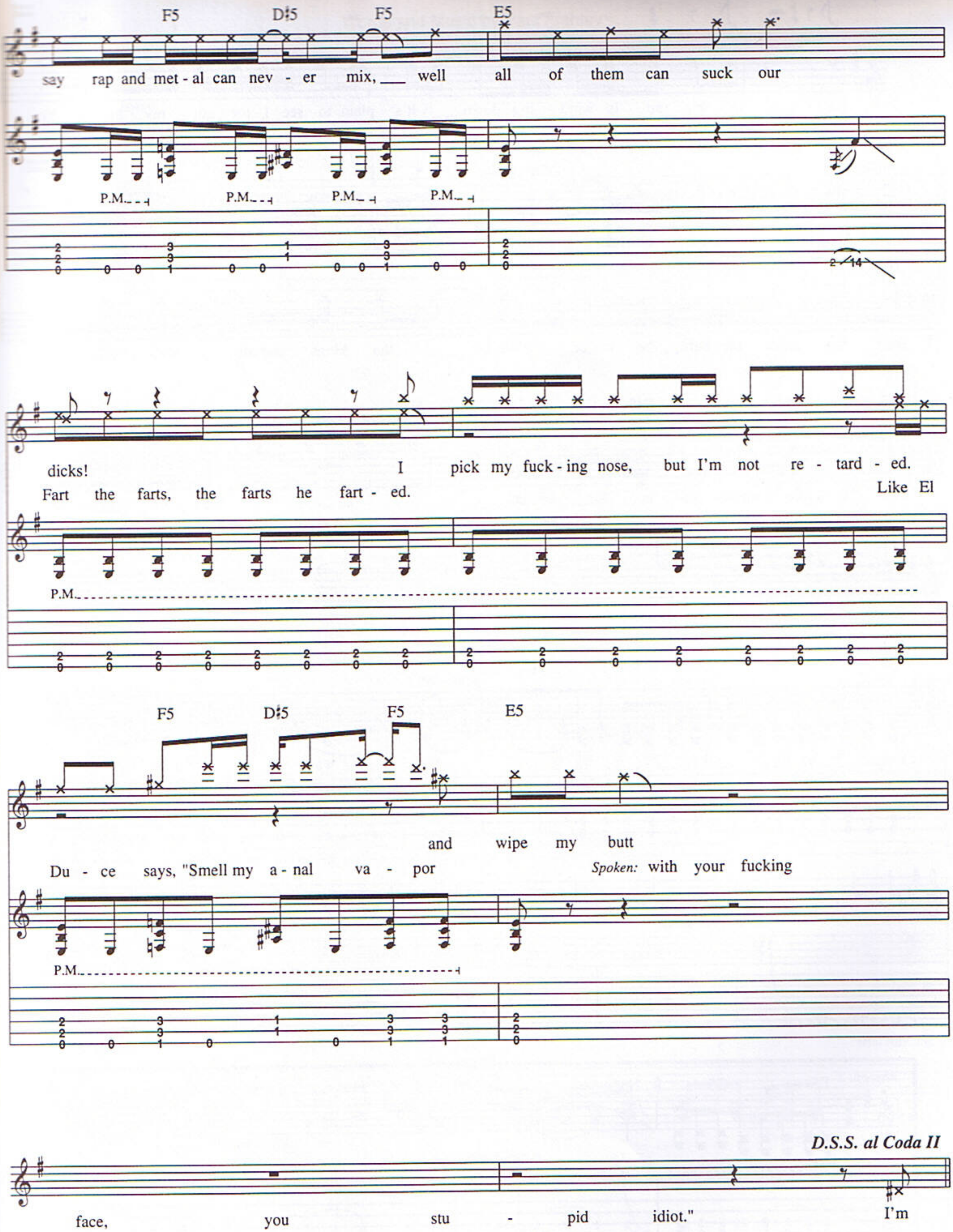

w/Rhy. Fill 1
Stu - pid moth - er - fuck - ers like to slag us and dis, but there was no band - wag - on when we wrote __ this, 'cause we
w/Rhy. Fill 1
stretched our bound - 'ries, we o - pened the door, that no one at - tempt - ed be - fore. Five
w/Rhy. Fill 1
guys in shorts, who gives a shit? ___ We do what we like, we don't care where we fit.
w/Rhy. Fill 1
All you new ___ jacks, what is it? You're kid - ding me ____ get off ____ our dicks.
G5
B5 A♭5 G5
B5
D5 C5 B5
C5
E5 D5 C5
Rhy. Fig. 1
P.M.
P.M.
P.M.
1.
B5 A♭5 G5 A♭5 B5
2.
B5
Verse
E5
1. Now, we're An - thrax and we take ___ no shit, and
(end Rhy. Fig. 1)
P.M.

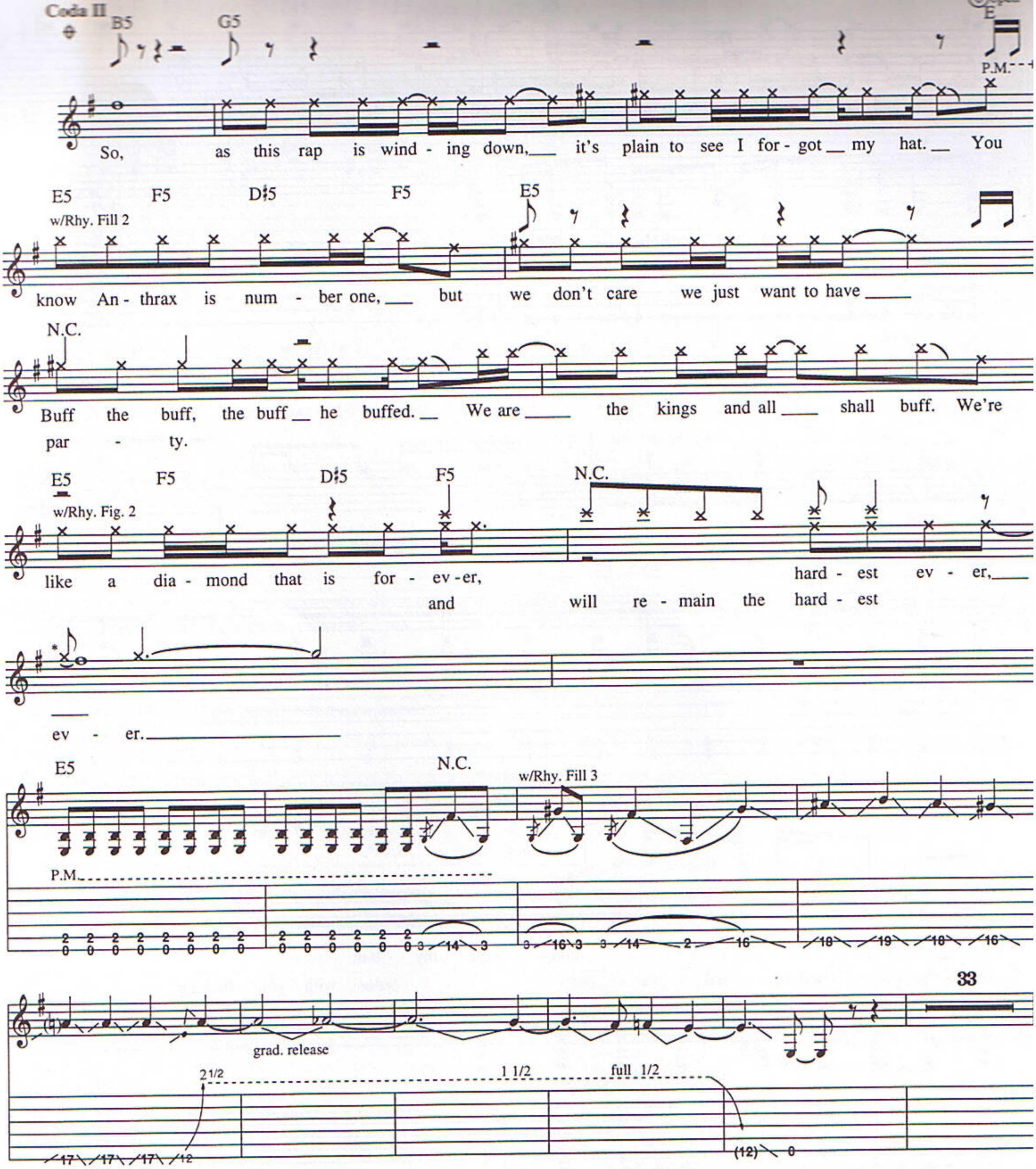

E5
F5
D♯5
F5
we don't care for writ - ing hits.
And I'll
The sound you hear is what we like.
P.M.
P.M.
P.M.
P.M.
E5
steal your Pop Tarts like I stole your psych!
The
Beat the beats, the beats __ you beat.
F5
D♯5
F5
on - ly thing hard - er's the smell __ of my feet. So
lis - ten up close, you might get diss. Go
P.M.
P.M.
P.M.
P.M.
E5
drain the liz - ard or take a piss! No, no, no, watch the beat. I'm

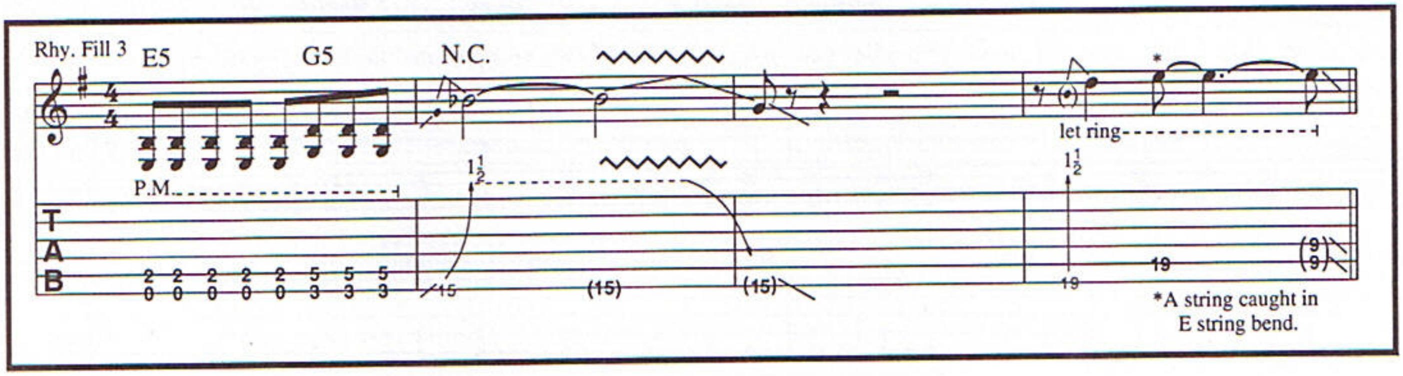

𝄋𝄋
𝄋 Chorus
on your case, I'm in your face. Kick you and your fa - ther back in place.
Step off suck - er un - der - stand? Don't you know, I'm the man?
w/Rhy. Fig. 1
G5 B5 A♭5 G5 B5 D5 C5 B5
Spoken: Yeah, that's right... he's the man, with his big white
Spoken: Yeah, that's right... he's the man. That's right, I'm bad.
Spoken: That's right, your listening to the man. I'm bad.
C5 E5 D5 C5 B5 A♭5 G5 A♭5 B5 G5 B5 A♭5 G5
2nd time substitute w/Rhy. Fill 2
Key o' Whores walkin' down the street. He's the man. I'm the man.
That's right... He's bad. He's bad.
You see him drivin' around in his van? I should be in detention.
on D.S. to Coda I ⊕
on D.S.S. to Coda II ⊕
B5 D5 C5 B5 C5 E5 D5 C5 B5
That's right, in detention. The man's detention. 2. Huh! We got
Verse
E5
real def rhyth - ms and fresh new jams. If you think we've got e - gos, well we're just hams. Scott
P.M.
2
2
0
0 0


Rhy. Fill 2
B5 G5 A5 G5 B5 G5 A5
4/4
P.M.
T
A
B
4 2
5 3
7 5
5 3
4 2
5 3
7 5
0


plays stick - ball, like to skate. Frank - ie's nev - er on time, he's al - ways late.
P.M.
Drink- ing the drinks, the drinks I drank
They
I put my mon - ey in the bank.
P.M.
F5
D♯5
F5
E5
cut their crack, they of - fer joints. We don't do drugs, do you get our
P.M.
D.S. al Coda
3
mean - ing? Point, point, point, point, and watch the beat. I'm
Coda I
B5
E5
Oh, for a heav - y met - al band raps a dif - f'rent way. We like to be dif - f'rent and not cli - che. Well, th
P.M.

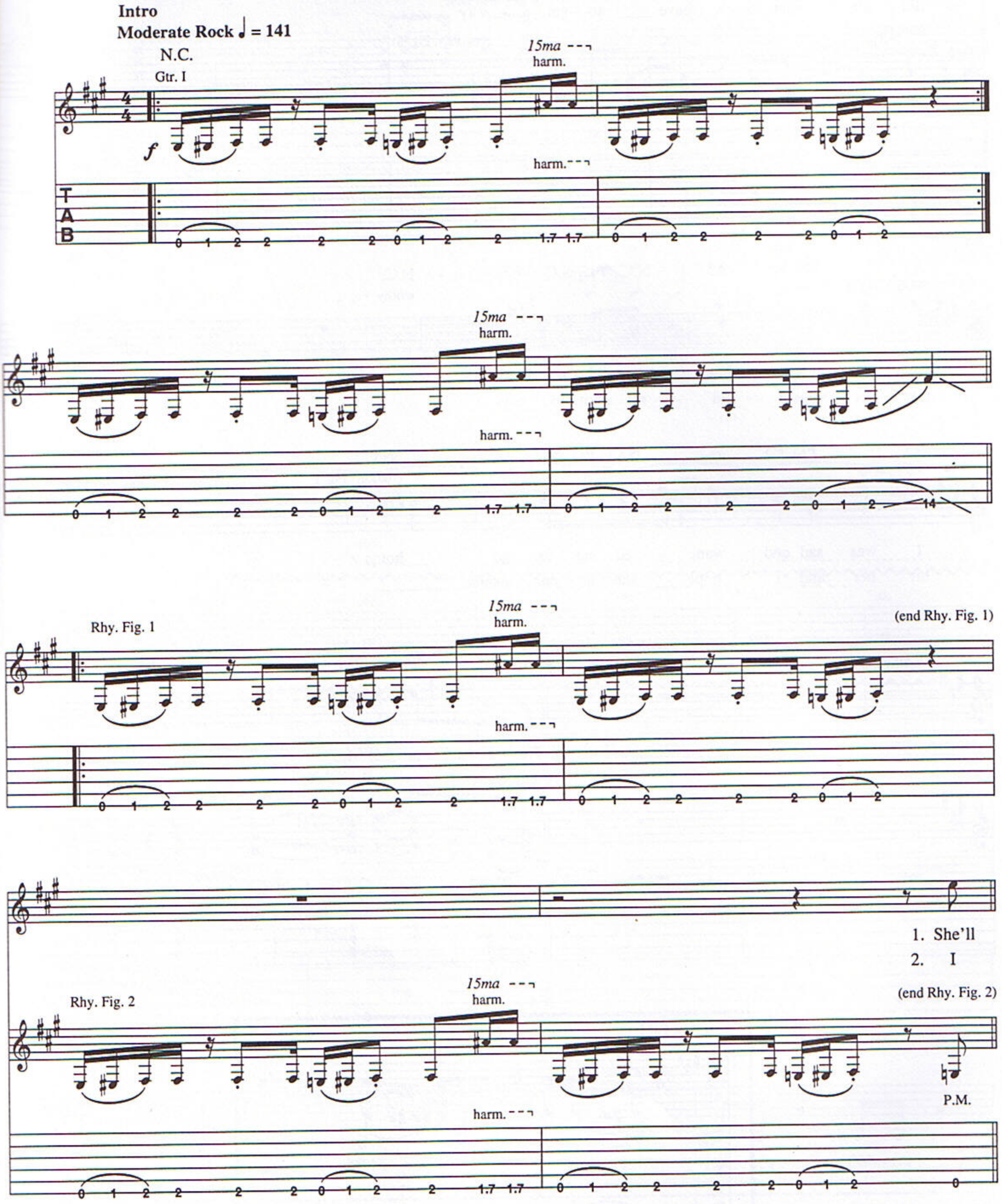

F5
D♯5
F5
E5
say rap and met - al can nev - er mix, ___ well all of them can suck our
P.M.
P.M.
P.M.
P.M.
dicks! I pick my fuck - ing nose, but I'm not re - tard - ed.
Fart the farts, the farts he fart - ed. Like El
P.M.
F5
D♯5
F5
E5
and wipe my butt
Du - ce says, "Smell my a - nal va - por
Spoken: with your fucking
P.M.
face, you stu - pid idiot." I'm
D.S.S. al Coda II


Coda II
B5
G5
E
P.M.
So, as this rap is wind - ing down, it's plain to see I for - got my hat. You
E5
F5
D♯5
F5
E5
w/Rhy. Fill 2
know An - thrax is num - ber one, but we don't care we just want to have
N.C.
Buff the buff, the buff he buffed. We are the kings and all shall buff. We're
par - ty.
E5
F5
D♯5
F5
N.C.
w/Rhy. Fig. 2
like a dia - mond that is for - ev - er, hard - est ev - er,
and will re - main the hard - est
ev - er.
E5
N.C.
w/Rhy. Fill 3
P.M.
grad. release
2 1/2
1 1/2
full 1/2


Rhy. Fill 3
E5
G5
N.C.
P.M.
let ring
1½
*A string caught in E string bend.

Parasite

Words and Music by Paul Frehley


Intro
Moderate Rock ♩ = 141
N.C.
Gtr. I
f
15ma
harm.
harm.
T
A
B
Rhy. Fig. 1
(end Rhy. Fig. 1)
1. She'll
2. I
Rhy. Fig. 2
(end Rhy. Fig. 2)
P.M.

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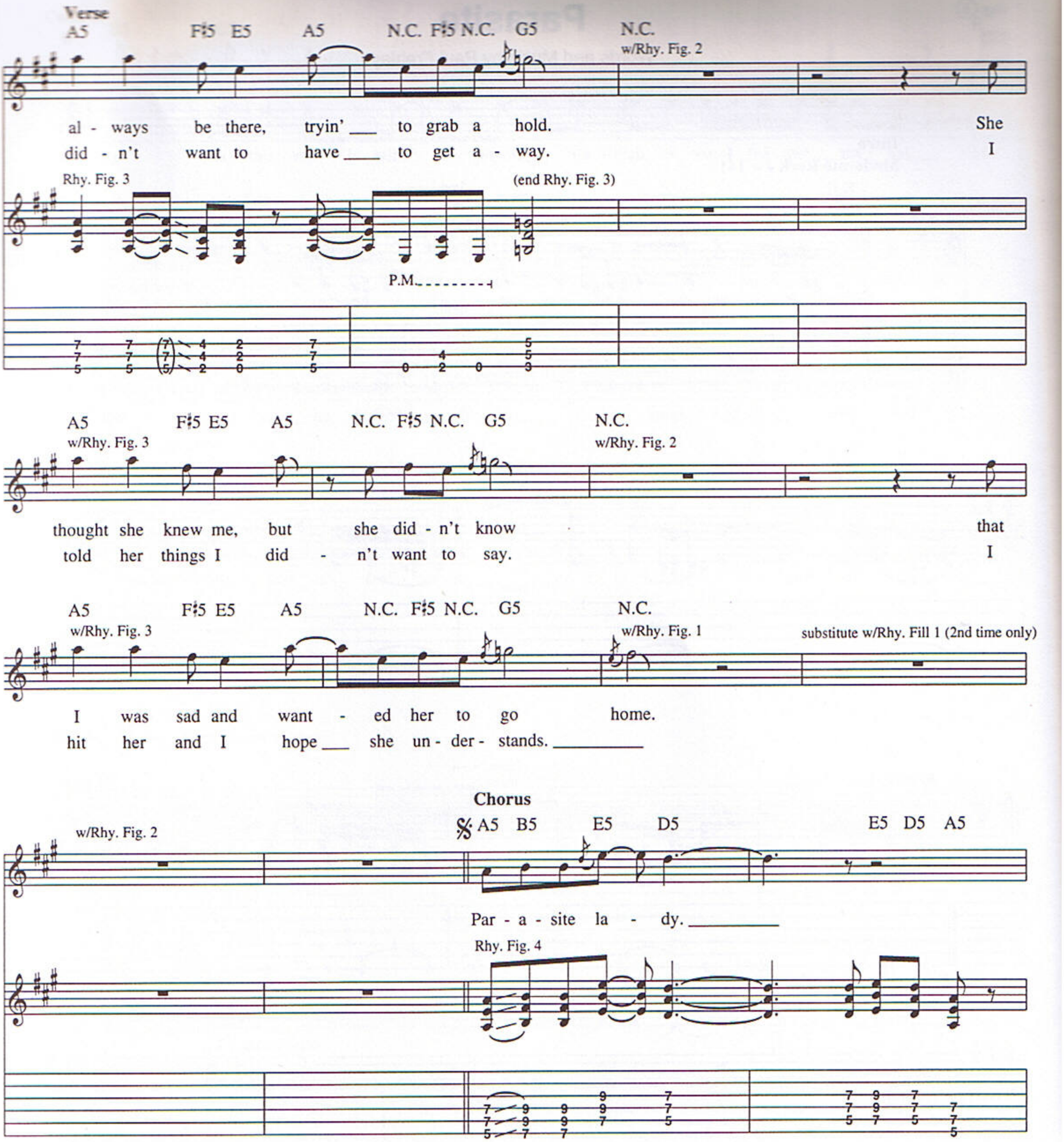
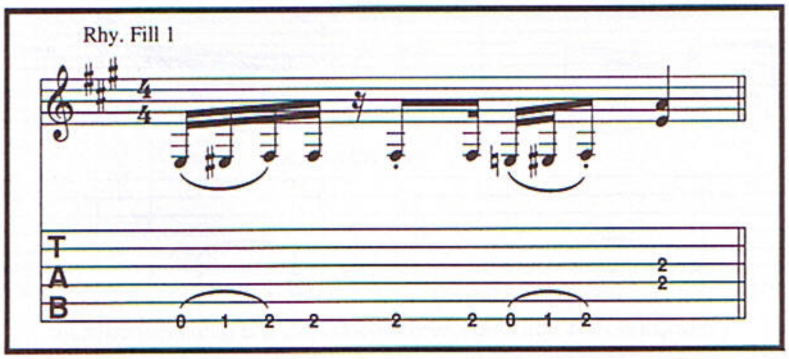
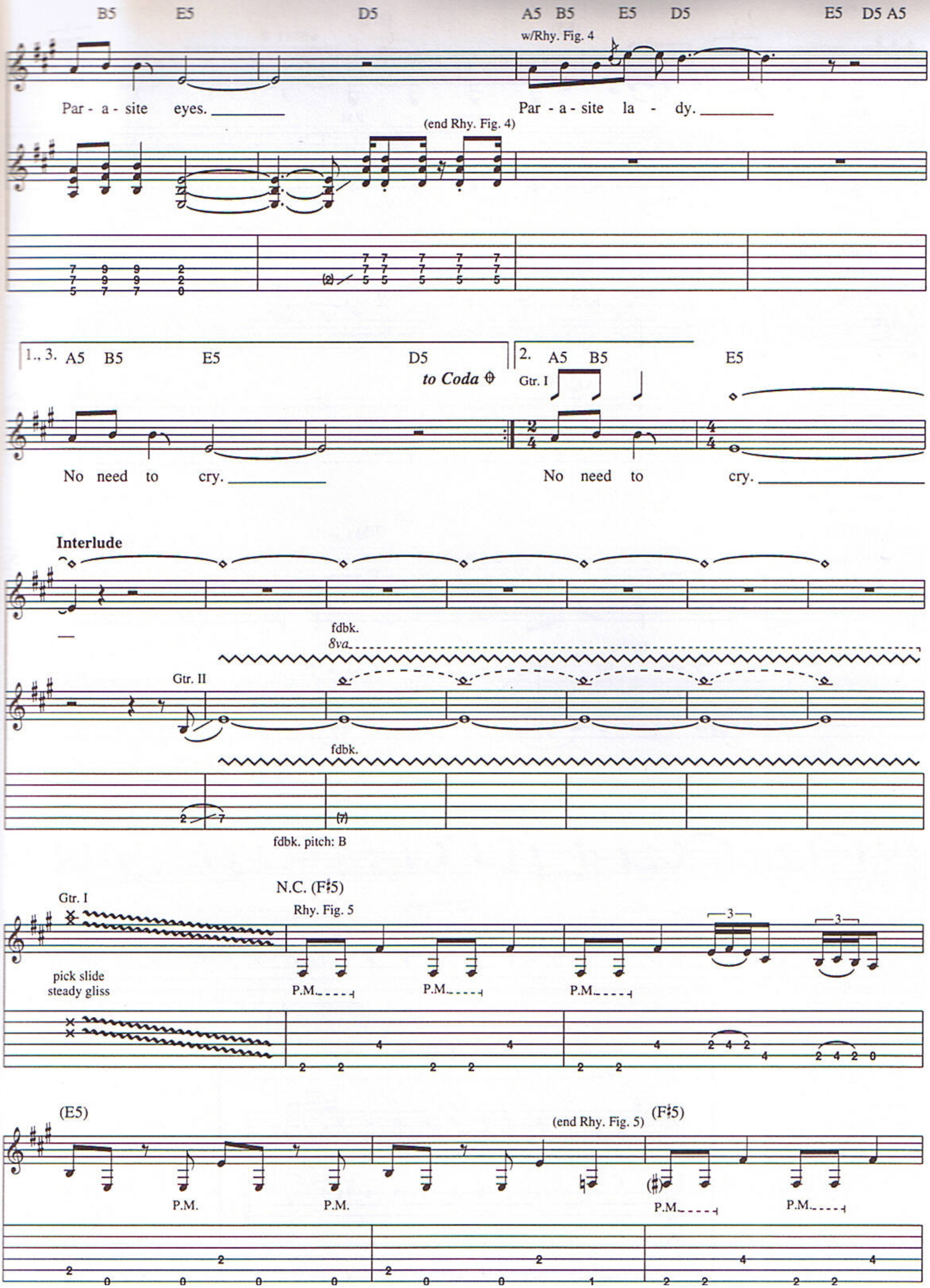
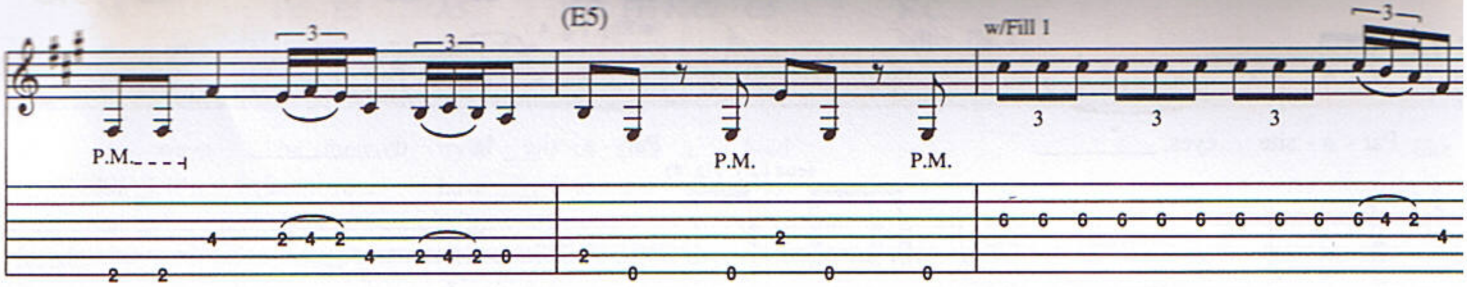
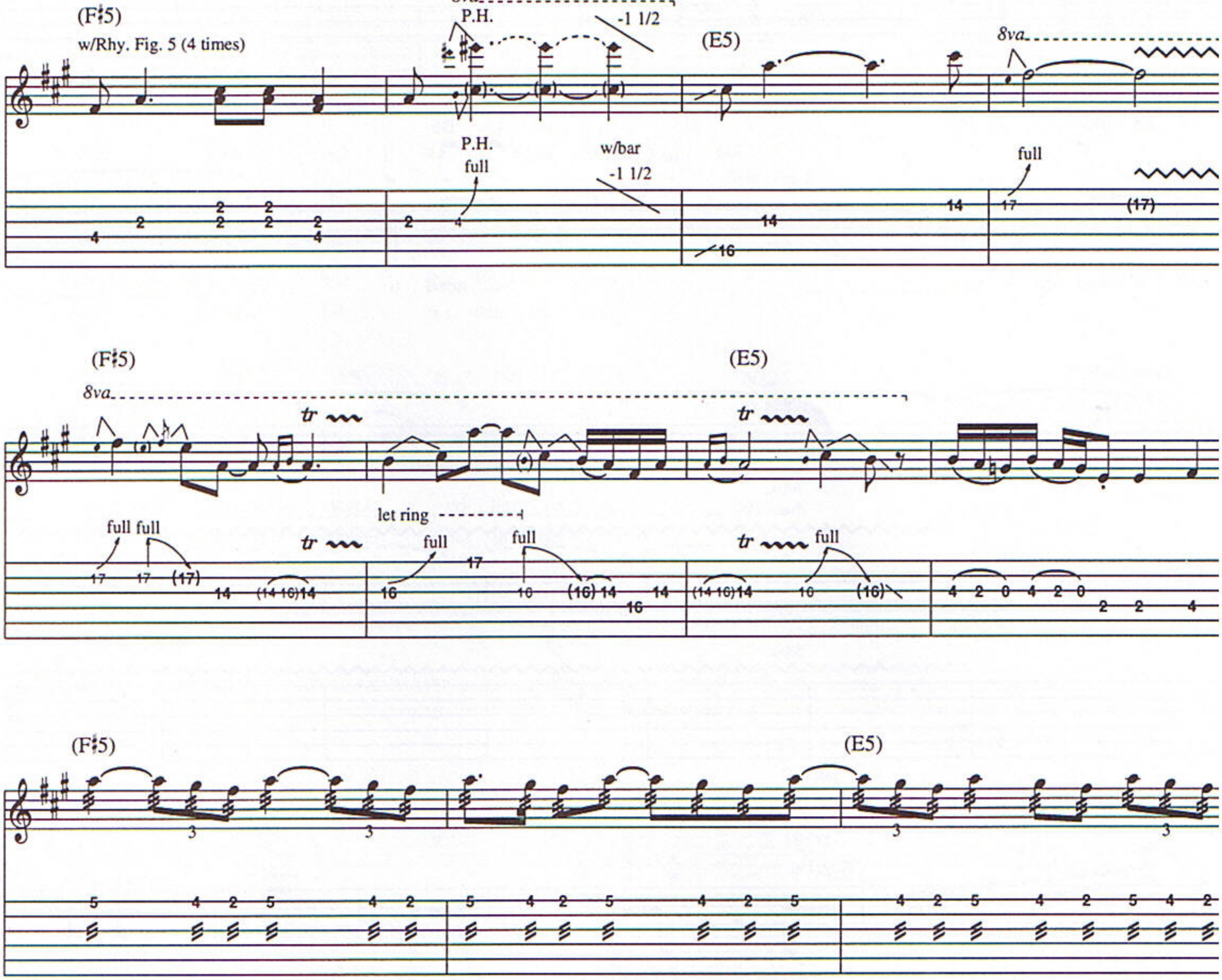

Verse
A5 F♯5 E5 A5 N.C. F♯5 N.C. G5 N.C.
w/Rhy. Fig. 2
al - ways be there, tryin' ___ to grab a hold. She
did - n't want to have ____ to get a - way. I
Rhy. Fig. 3
(end Rhy. Fig. 3)
P.M.
A5 F♯5 E5 A5 N.C. F♯5 N.C. G5 N.C.
w/Rhy. Fig. 3
w/Rhy. Fig. 2
thought she knew me, but she did - n't know that
told her things I did - n't want to say. I
A5 F♯5 E5 A5 N.C. F♯5 N.C. G5 N.C.
w/Rhy. Fig. 3
w/Rhy. Fig. 1
substitute w/Rhy. Fill 1 (2nd time only)
I was sad and want - ed her to go home.
hit her and I hope ___ she un - der - stands. __________
w/Rhy. Fig. 2
Chorus
𝄋 A5 B5 E5 D5 E5 D5 A5
Par - a - site la - dy. __________
Rhy. Fig. 4


Rhy. Fill 1
T
A
B

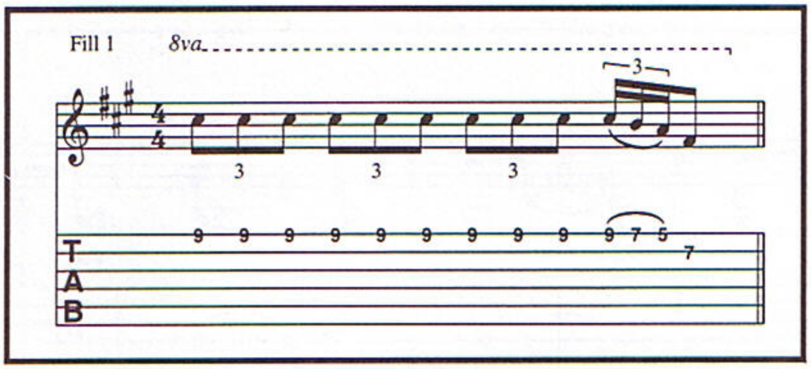

B5 E5 D5 A5 B5 E5 D5 E5 D5 A5
w/Rhy. Fig. 4
Par - a - site eyes.
Par - a - site la - dy.
(end Rhy. Fig. 4)
1., 3. A5 B5 E5 D5
to Coda 𝄌
2. A5 B5 E5
Gtr. I
No need to cry.
No need to cry.
Interlude
Gtr. II
fdbk.
8va
fdbk.
fdbk. pitch: B
Gtr. I
pick slide
steady gliss
N.C. (F♯5)
Rhy. Fig. 5
P.M.
P.M.
P.M.
3
3
(E5)
P.M.
P.M.
(end Rhy. Fig. 5)
(F♯5)
P.M.
P.M.

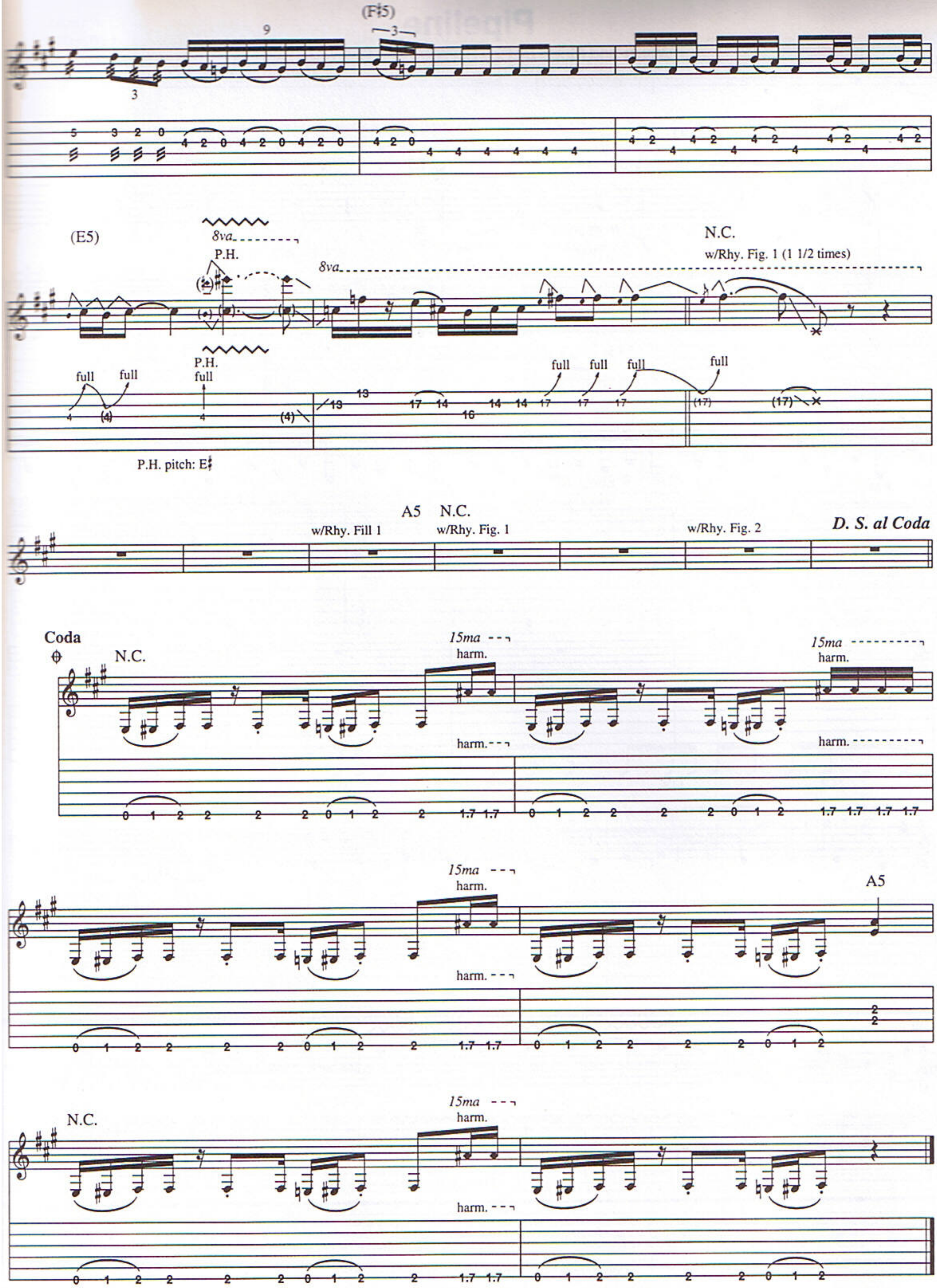

(E5)
w/Fill 1
P.M.
P.M.
P.M.
3
3
3
3
3
3

Guitar Solo


(F♯5)
w/Rhy. Fig. 5 (4 times)
8va
P.H.
-1 1/2
w/bar
full
(E5)
8va
full
(F♯5)
8va
tr
full full
full
let ring
full
(E5)
tr
full
(F♯5)
(E5)
3
3
3
3

Fill 1


8va
4/4
3
3
3
3
T
A
B

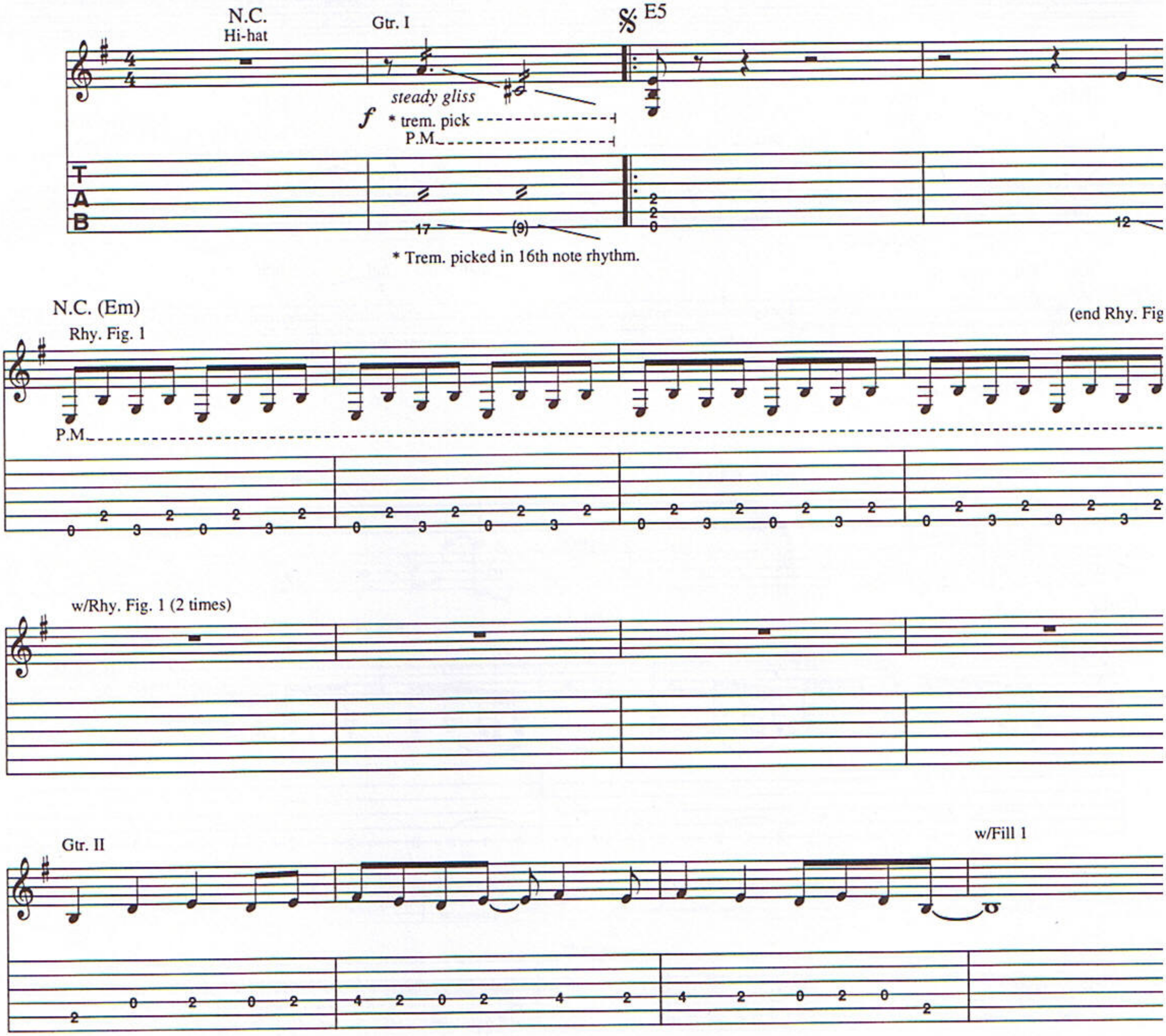

(F♯5)
(E5)
8va
P.H.
full
P.H. pitch: E♯
N.C.
w/Rhy. Fig. 1 (1 1/2 times)
A5
w/Rhy. Fill 1
w/Rhy. Fig. 1
w/Rhy. Fig. 2
D. S. al Coda
Coda
15ma
harm.
A5
N.C.

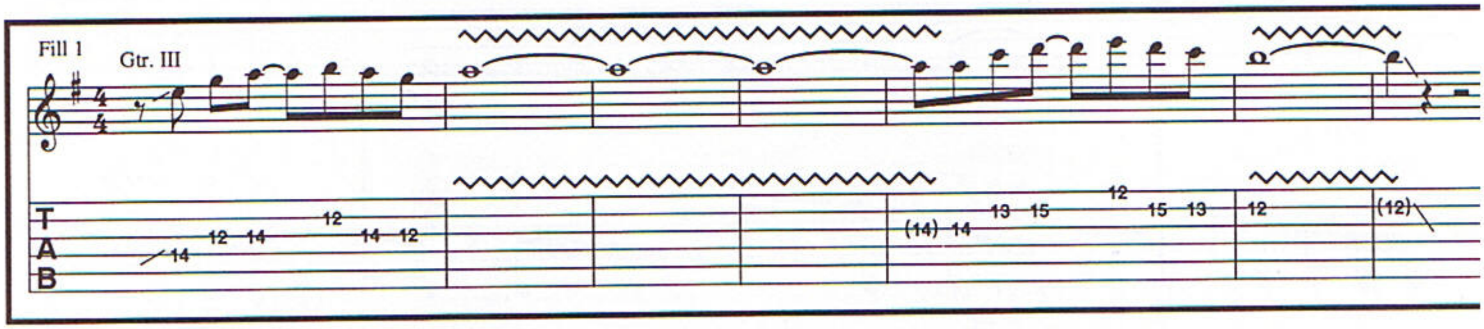
Pipeline

Words and Music by Bob Spickard and Brian Carman

Intro

Fast Surf Rock ♩ = 192


N.C.
Hi-hat
Gtr. I
E5
steady gliss
f
* trem. pick
P.M.
* Trem. picked in 16th note rhythm.
N.C. (Em)
Rhy. Fig. 1
(end Rhy. Fig
P.M.
w/Rhy. Fig. 1 (2 times)
Gtr. II
w/Fill 1
T
A
B


Fill 1
Gtr. III
T
A
B

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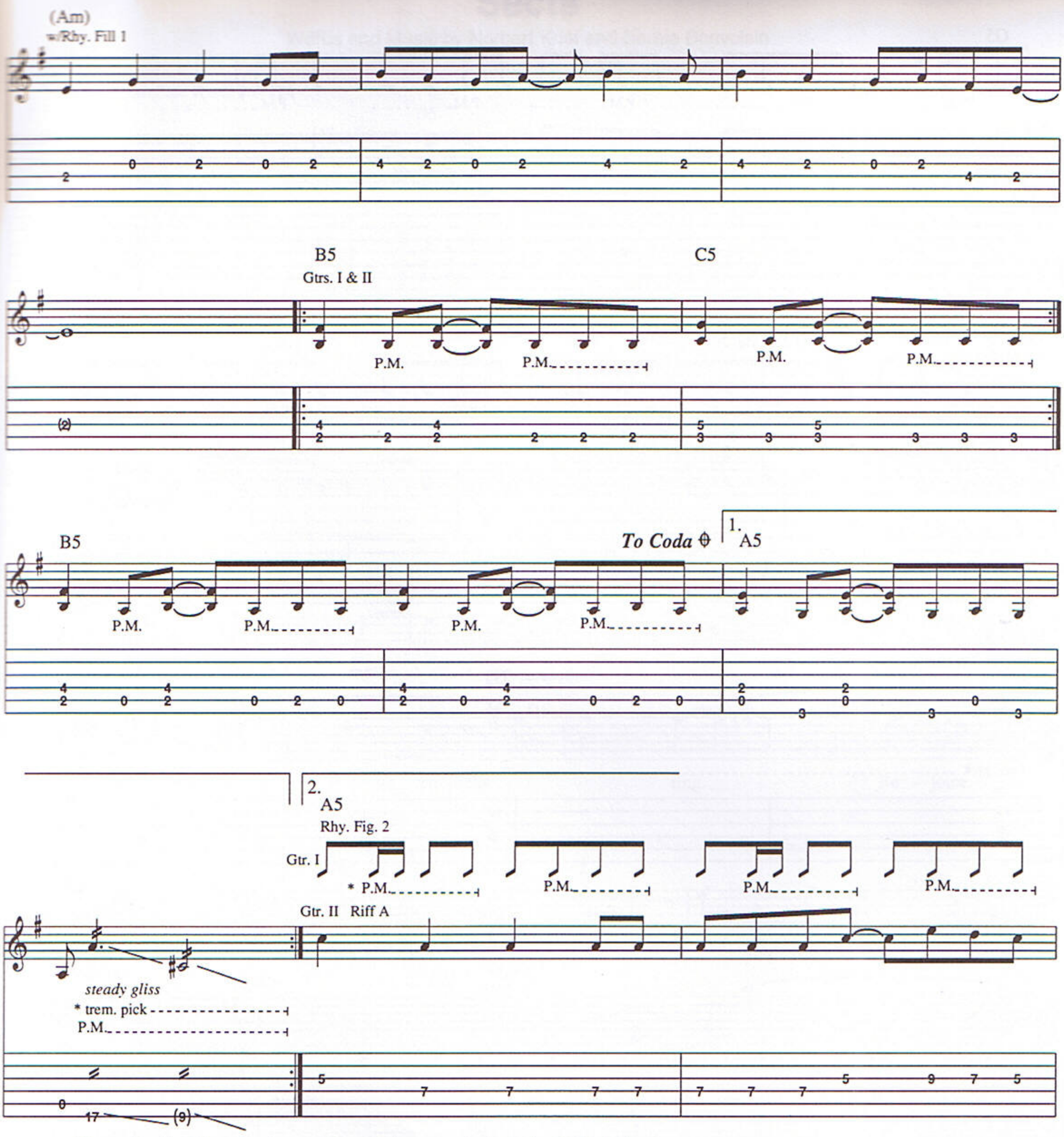
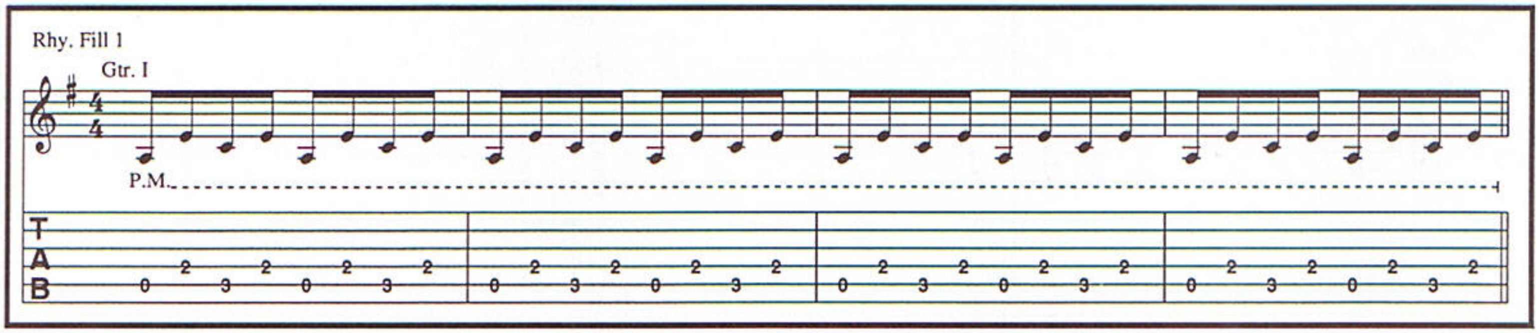
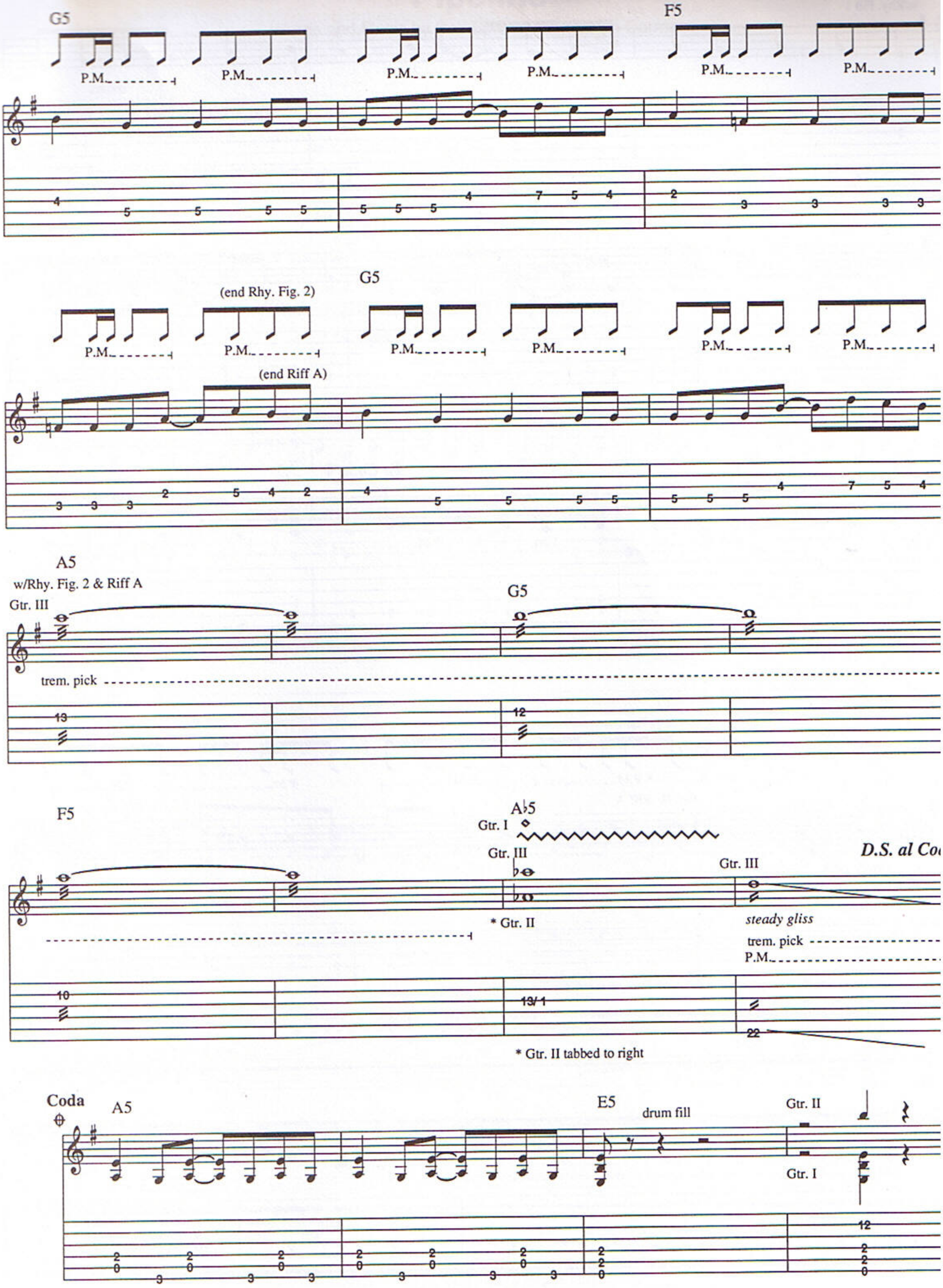

(Am)
w/Rhy. Fill 1
B5
Gtrs. I & II
P.M.
C5
To Coda ⊕
1.
A5
2.
Rhy. Fig. 2
Gtr. I
* P.M.
Gtr. II Riff A
steady gliss
* trem. pick
T
A
B

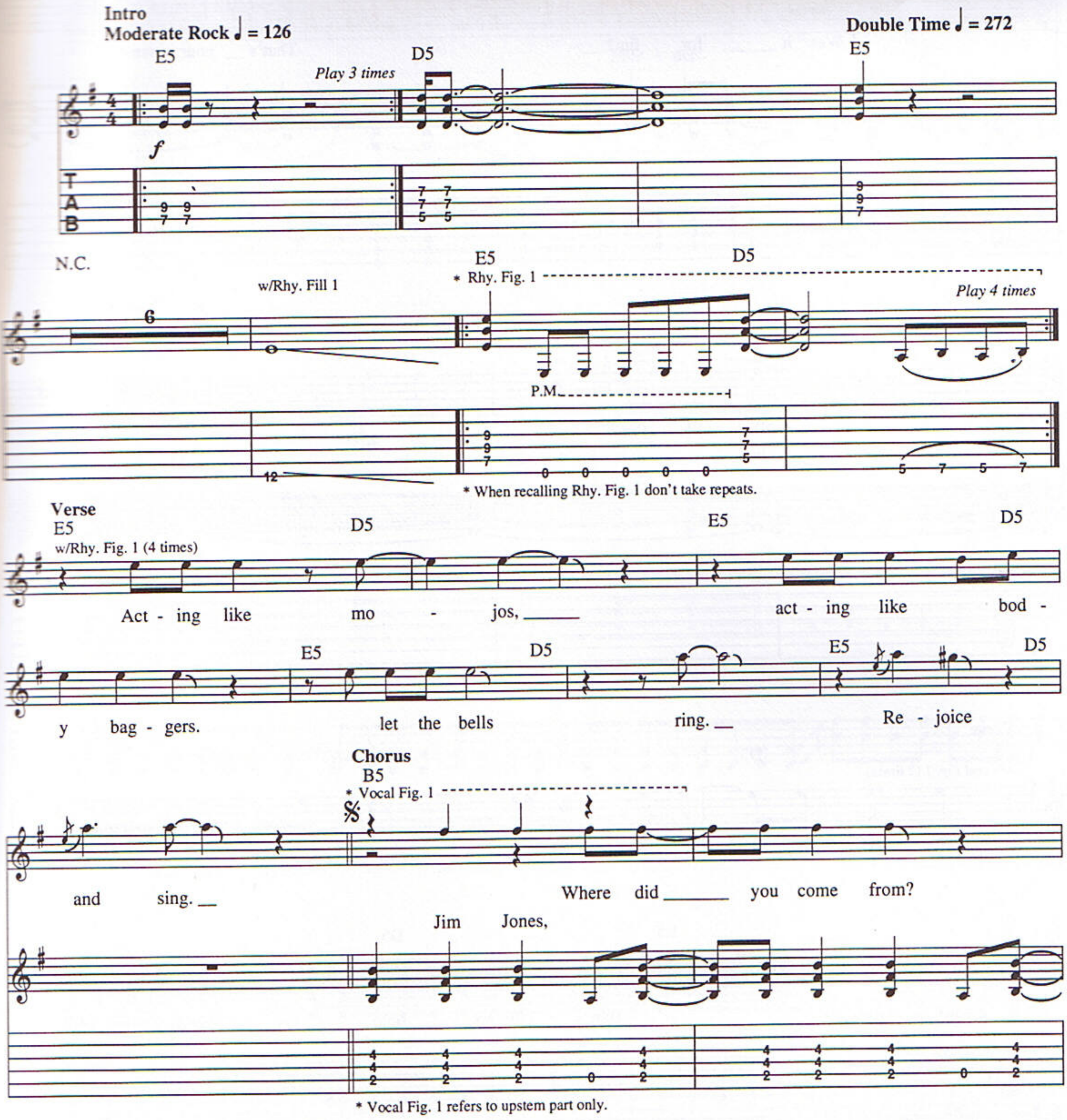
* Trem. picked in 16th note rhythm. * Play only lowest note in chord when P.M. is indicated

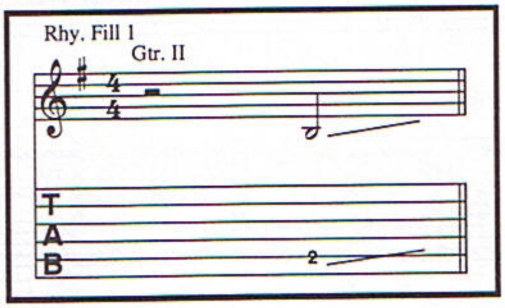

Rhy. Fill 1
Gtr. I
P.M.
T
A
B


G5
P.M.
F5
(end Rhy. Fig. 2)
(end Riff A)
A5
w/Rhy. Fig. 2 & Riff A
Gtr. III
trem. pick
F5
A♭5
Gtr. I
Gtr. III
* Gtr. II
D.S. al Co
steady gliss
* Gtr. II tabbed to right
Coda
E5
drum fill
Gtr. II
Gtr. I

Sects

Words and Music by Norbert Krief and Bernie Bonvoisin


Intro
Moderate Rock ♩ = 126
E5
Play 3 times
D5
Double Time ♩ = 272
E5
f
N.C.
6
w/Rhy. Fill 1
E5
* Rhy. Fig. 1
D5
Play 4 times
P.M.
* When recalling Rhy. Fig. 1 don't take repeats.
Verse
E5
w/Rhy. Fig. 1 (4 times)
D5
E5
D5
Act - ing like mo - jos, act - ing like bod - y bag - gers.
E5
D5
E5
D5
let the bells ring. Re - joice and sing.
Chorus
B5
* Vocal Fig. 1
Where did you come from?
Jim Jones,
* Vocal Fig. 1 refers to upstem part only.


Rhy. Fill 1
Gtr. II

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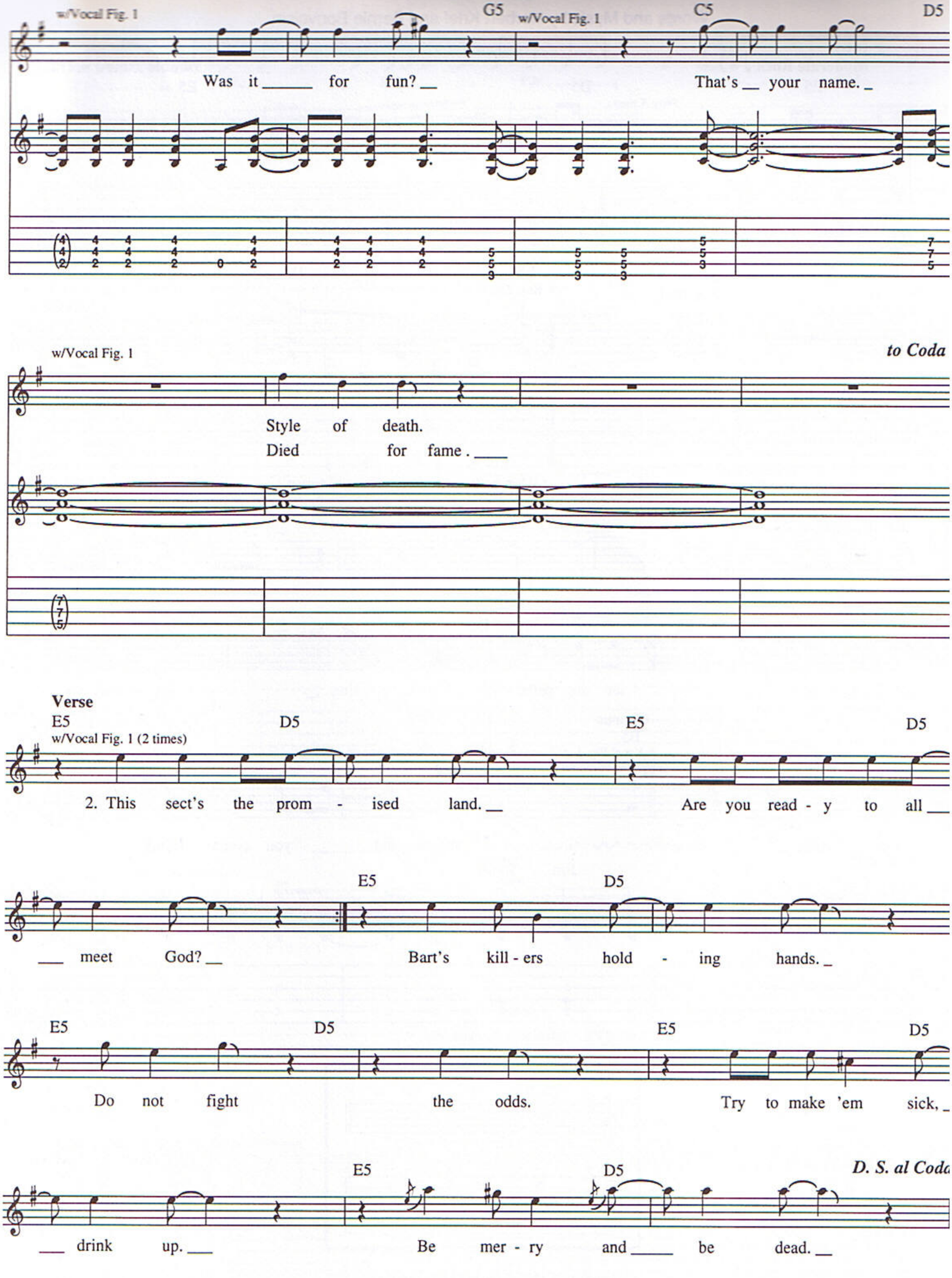
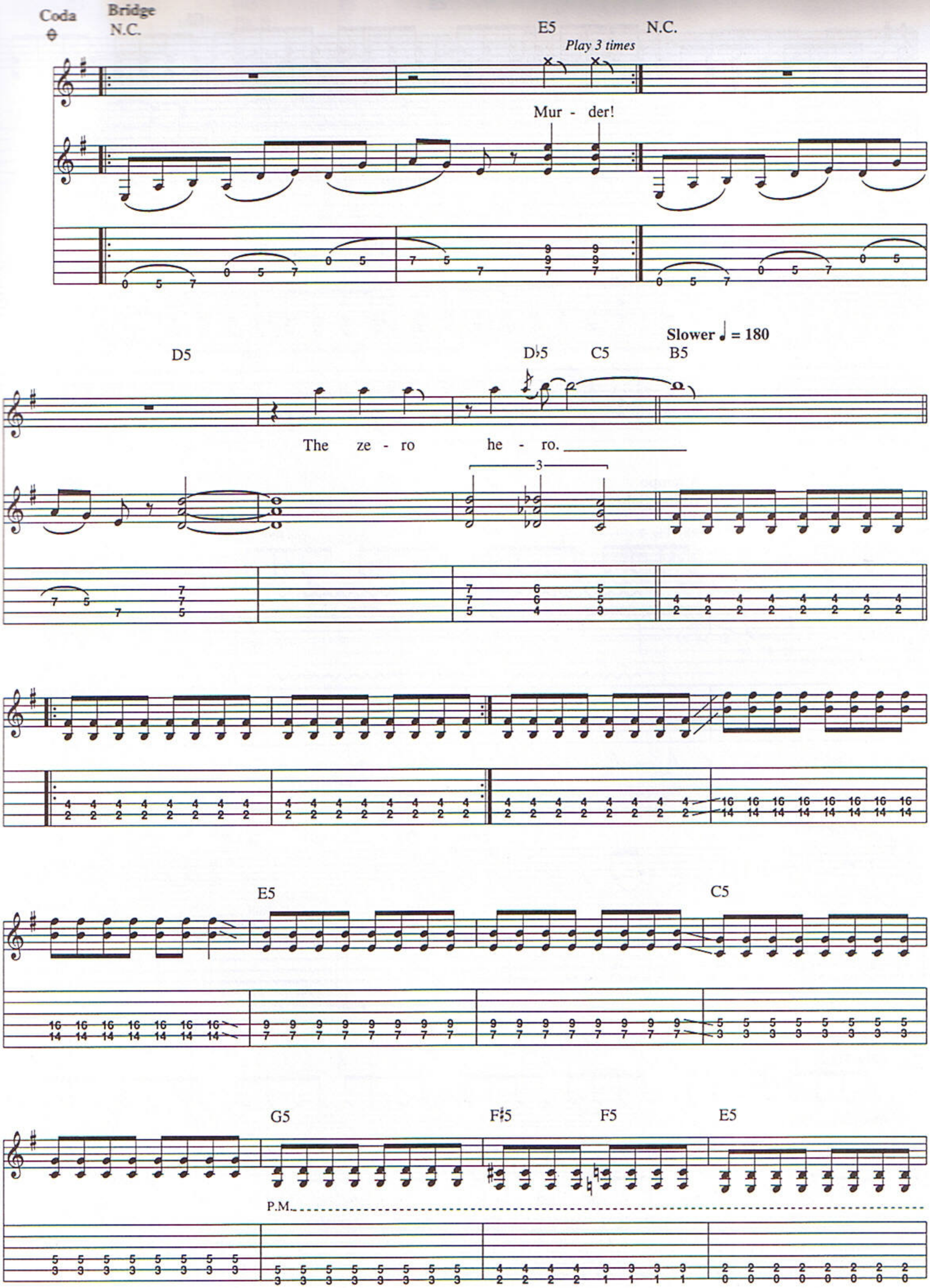
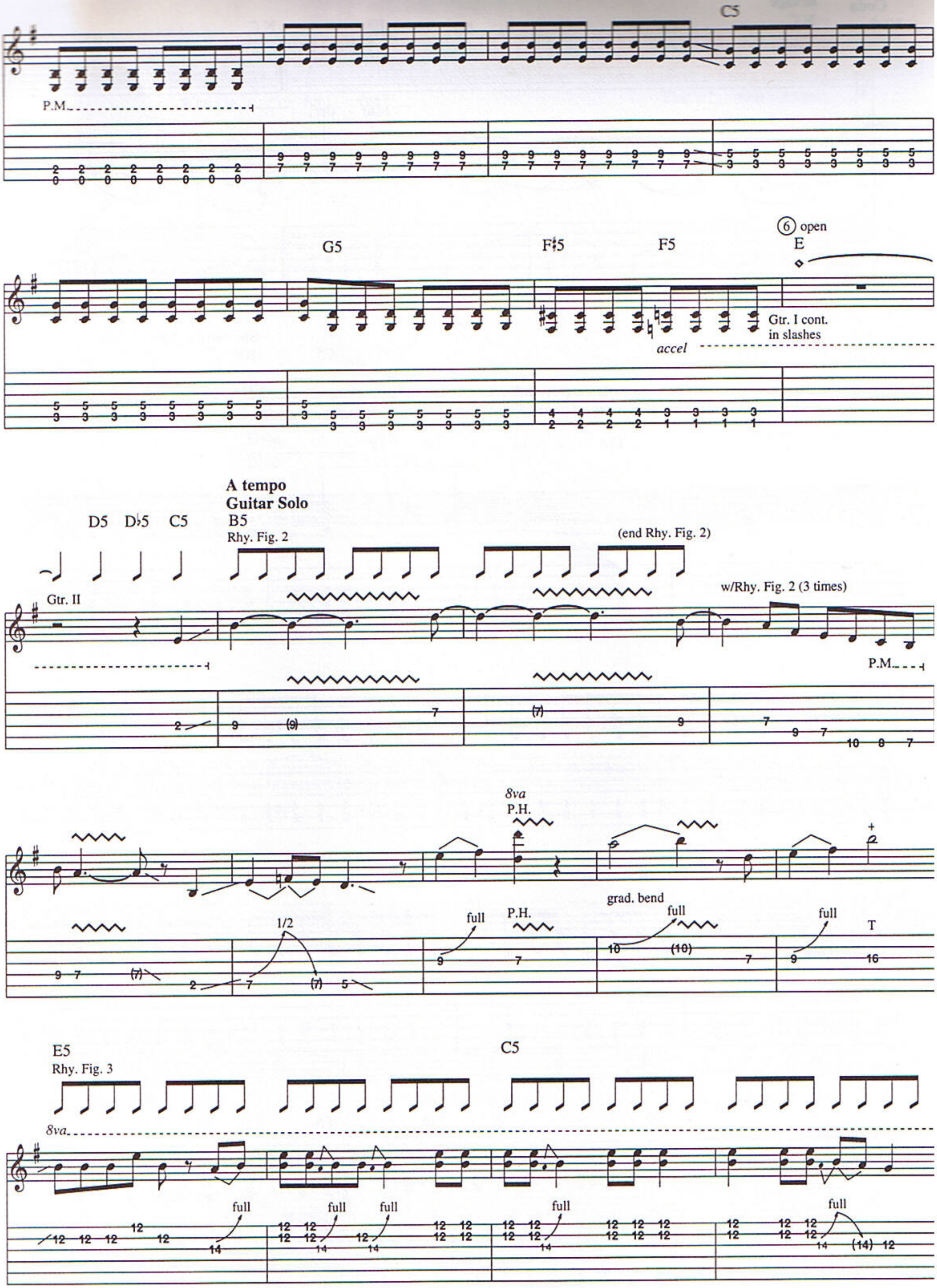
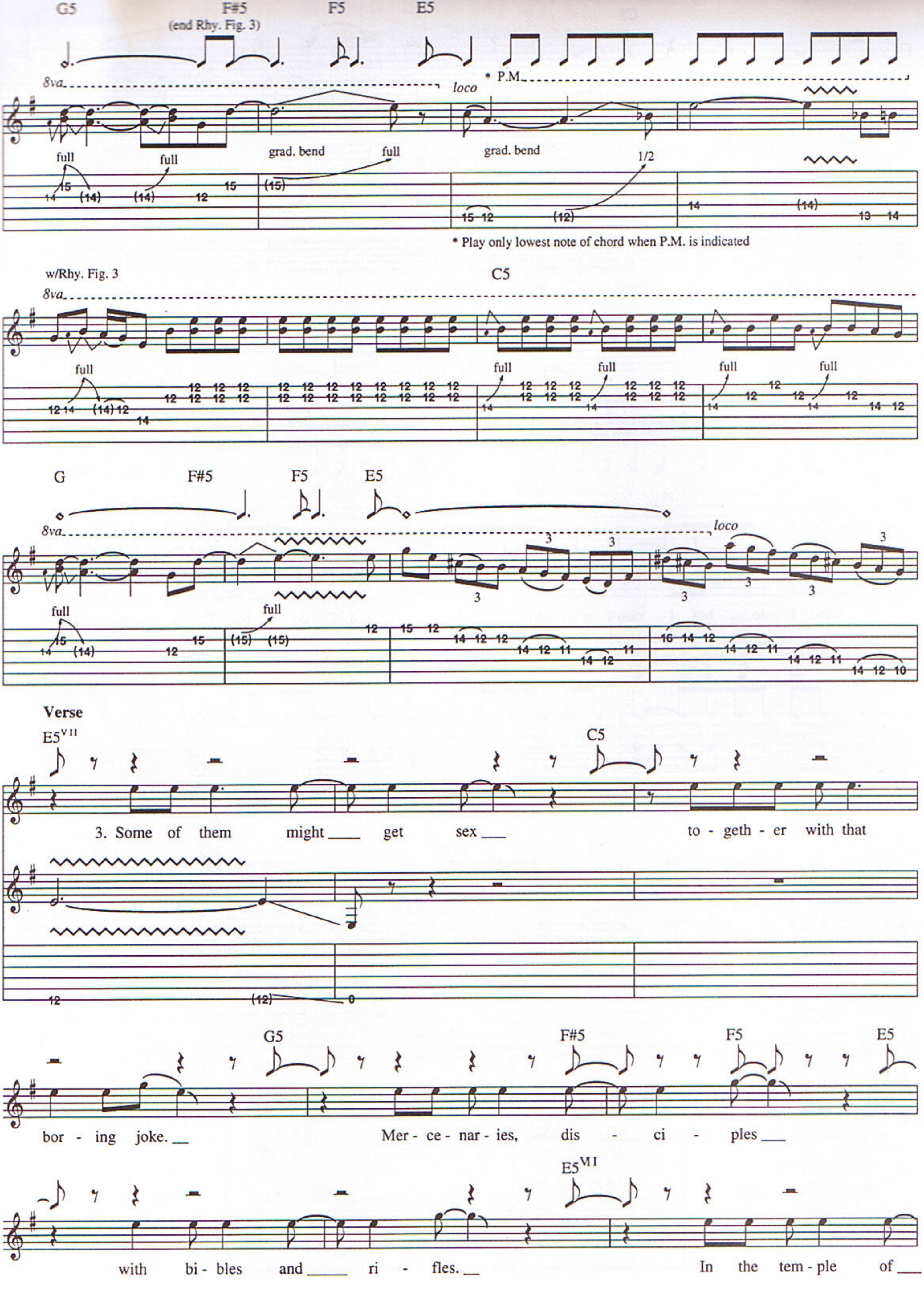
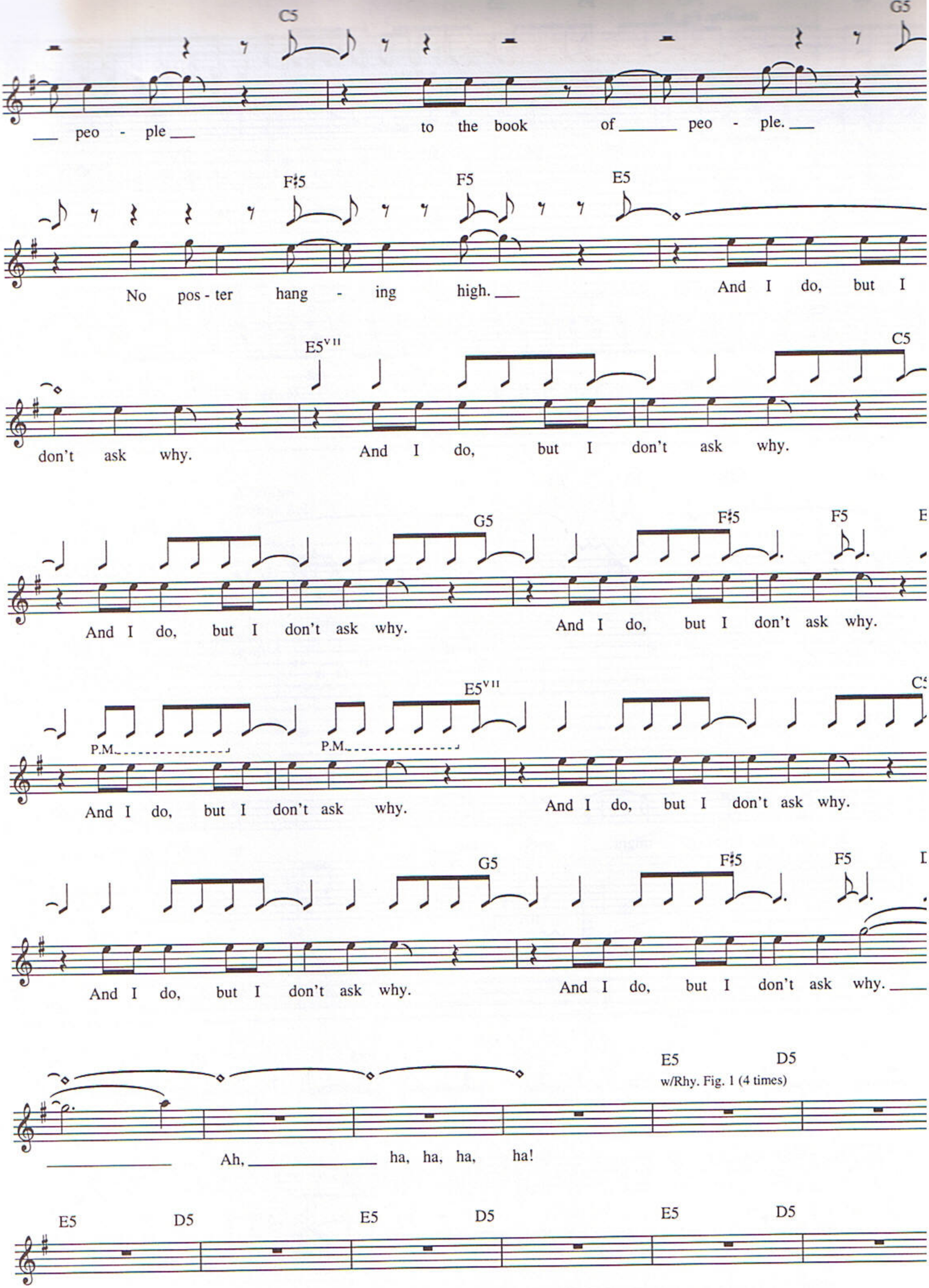

w/Vocal Fig. 1
G5
w/Vocal Fig. 1
C5
D5
Was it for fun?
That's your name.
w/Vocal Fig. 1
to Coda
Style of death.
Died for fame.
Verse
E5
w/Vocal Fig. 1 (2 times)
D5
E5
D5
2. This sect's the prom - ised land.
Are you read - y to all
meet God?
E5
D5
Bart's kill - ers hold - ing hands.
E5
D5
E5
D5
Do not fight the odds.
Try to make 'em sick,
E5
D5
D. S. al Coda
drink up.
Be mer - ry and be dead.

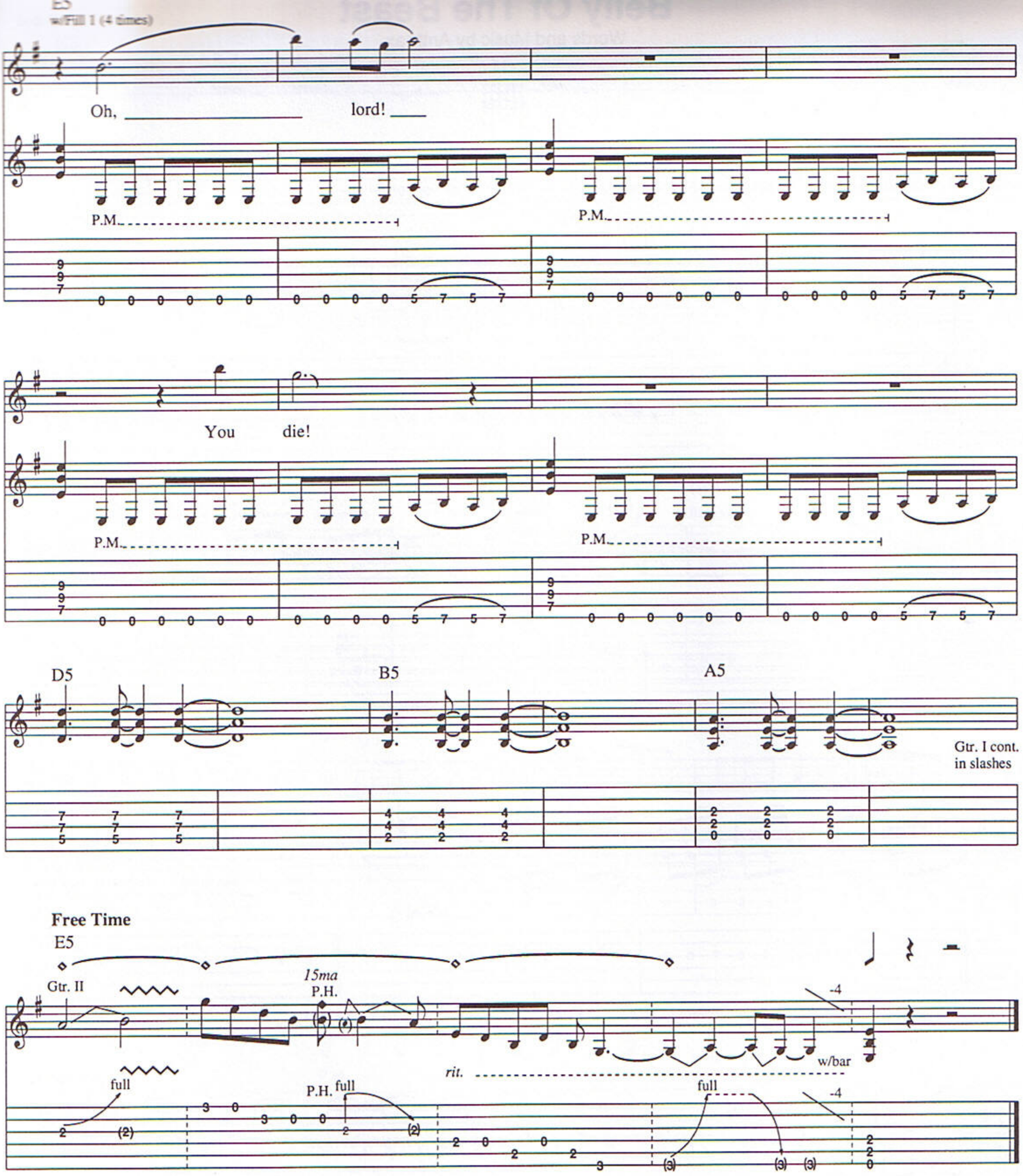

Coda
Bridge
N.C.
E5
Play 3 times
N.C.
Mur - der!
D5
Slower ♩ = 180
D♭5
C5
B5
The zero - ro he - ro.
3
E5
C5
G5
F♯5
F5
E5
P.M.

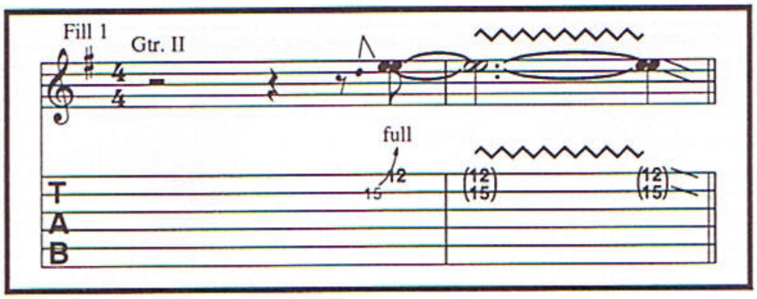

P.M.
C5
G5
F♯5
F5
⑥ open
E
Gtr. I cont. in slashes
accel
D5
D♭5
C5
A tempo
Guitar Solo
B5
Rhy. Fig. 2
(end Rhy. Fig. 2)
Gtr. II
w/Rhy. Fig. 2 (3 times)
P.M.
8va
P.H.
1/2
full
P.H.
grad. bend
full
full
T
E5
Rhy. Fig. 3
C5
8va
full
full
full
full
full


G5
F#5
(end Rhy. Fig. 3)
F5
E5
8va
loco
* P.M.
full
grad. bend
1/2
w/Rhy. Fig. 3
C5
G
F#5
F5
E5
Verse
E5VII
3. Some of them might get sex together with that
C5
boring joke.
G5
Mercenaries, disciples
F#5
F5
E5
with bibles and rifles.
E5VI
In the temple of

* Play only lowest note of chord when P.M. is indicated

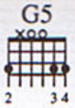

C5
G5
people
to the book of people.
F♯5
F5
E5
No poster hanging high.
And I do, but I don't ask why.
E5VII
C5
And I do, but I don't ask why.
G5
F♯5
F5
And I do, but I don't ask why.
And I do, but I don't ask why.
P.M.
P.M.
E5VII
C5
And I do, but I don't ask why.
And I do, but I don't ask why.
G5
F♯5
F5
And I do, but I don't ask why.
And I do, but I don't ask why.
Ah, ha, ha, ha, ha!
E5
D5
w/Rhy. Fig. 1 (4 times)
E5
D5
E5
D5
E5
D5


E5
w/Fill 1 (4 times)
Oh,
lord!
P.M.
You
die!
D5
B5
A5
Gr. I cont. in slashes
Free Time
E5
Gtr. II
15ma
P.H.
full
rit.
w/bar
-4


Fill 1
Gtr. II
full
T
A
B

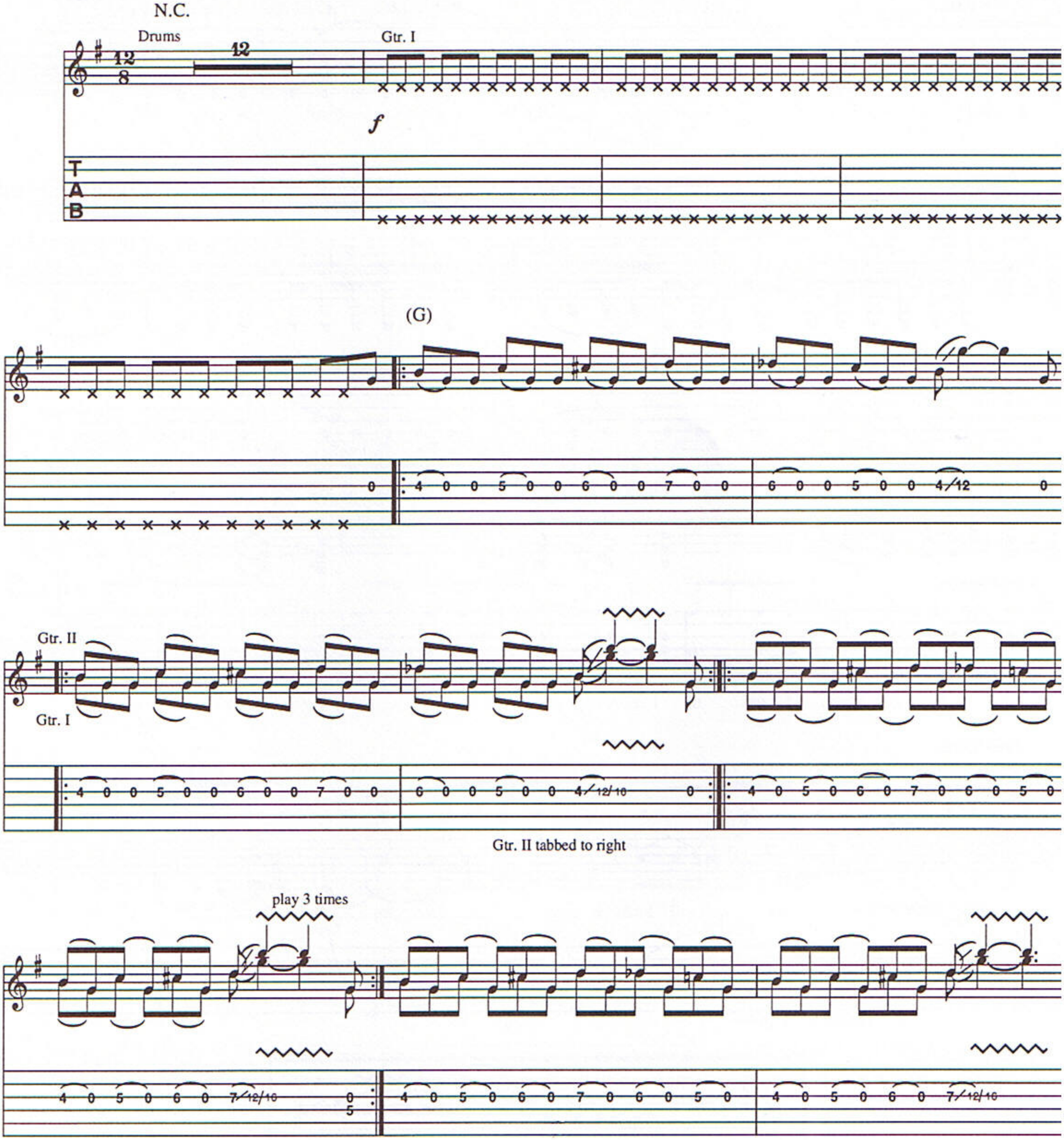
Belly Of The Beast

Words and Music by Anthrax



Intro

Moderately Fast Rock ♩. = 158


N.C.
Drums
Gtr. I
f
T
A
B
(G)
Gtr. II
Gtr. I
Gtr. II tabbed to right
play 3 times

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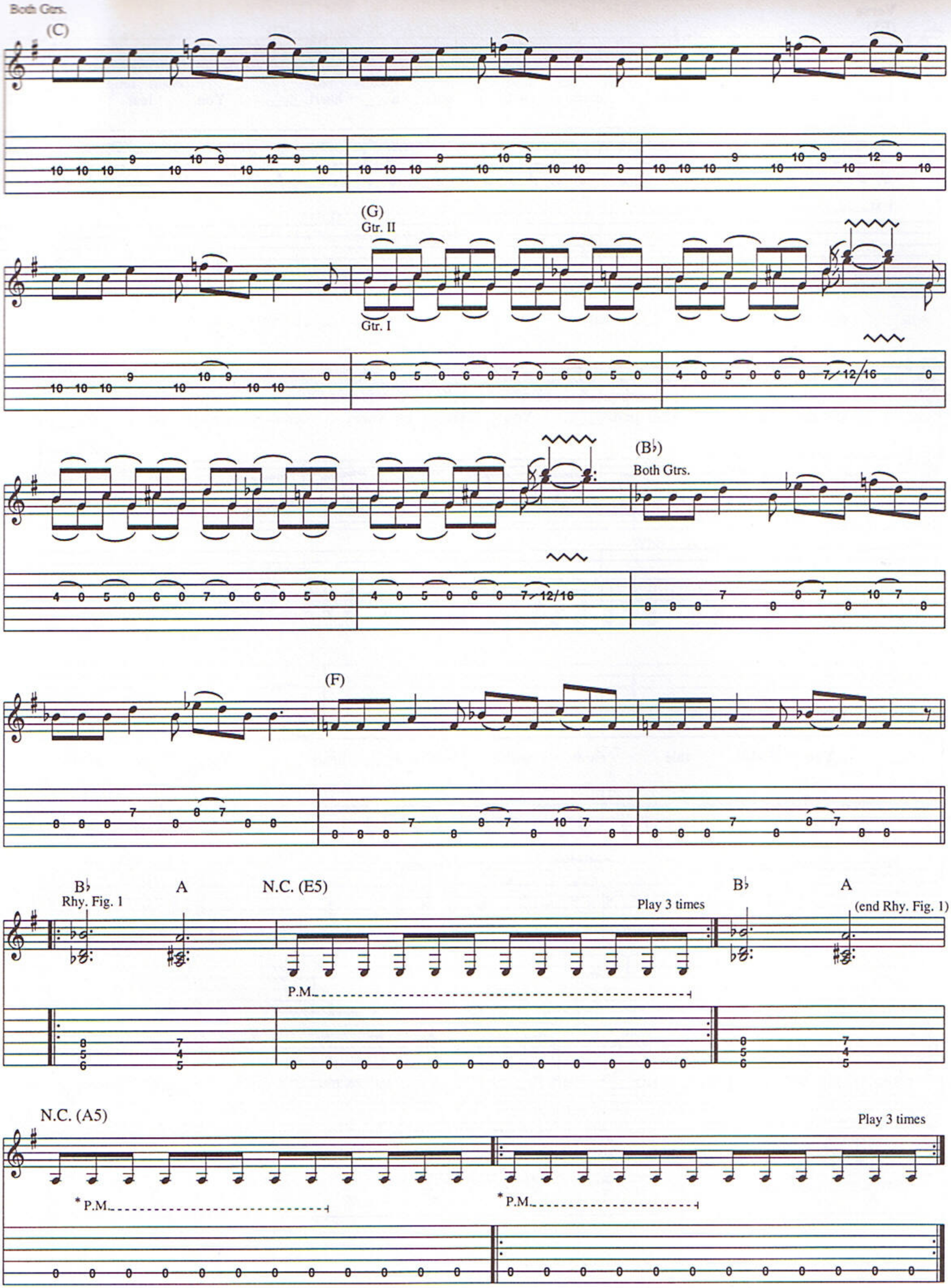
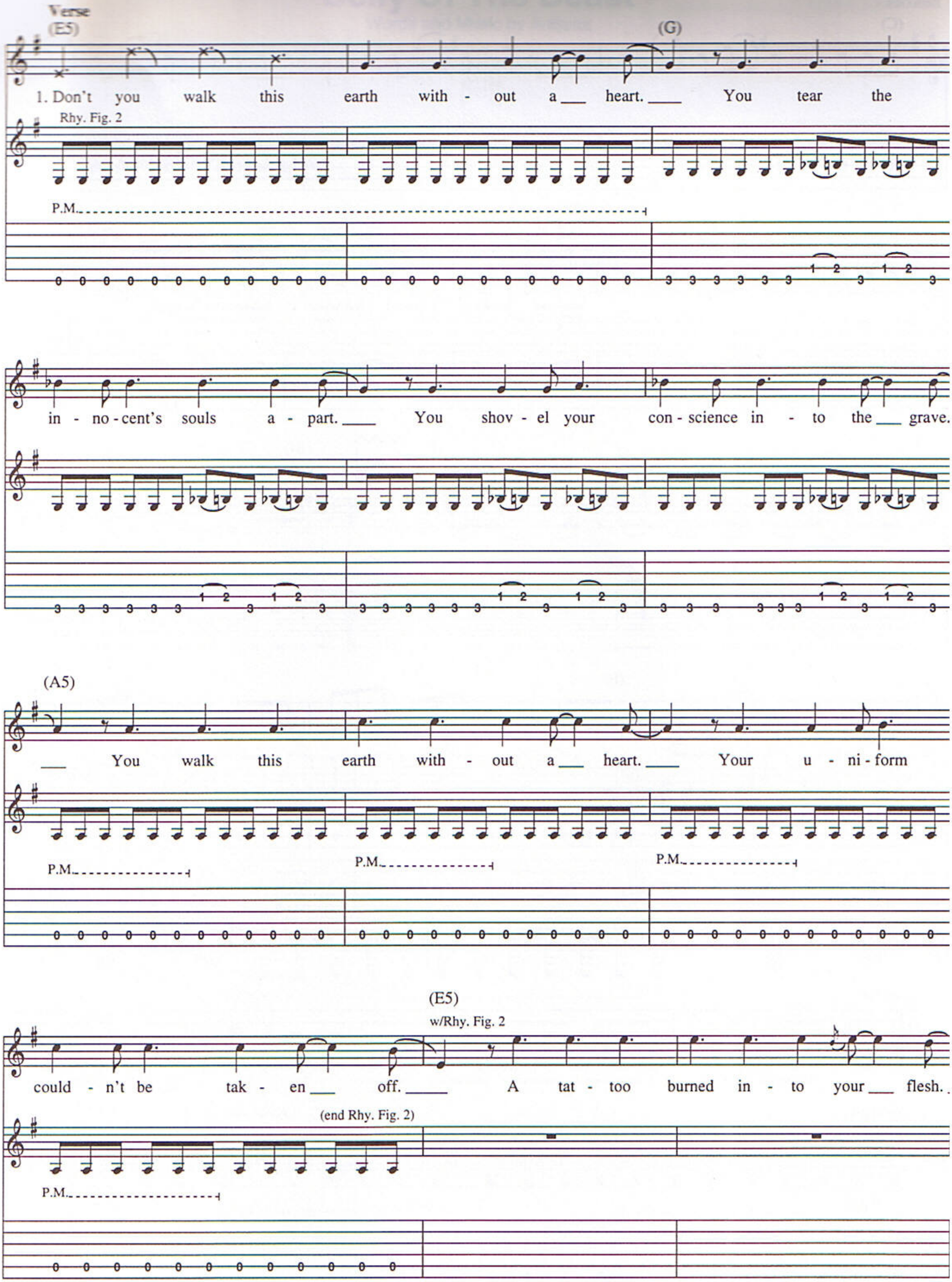
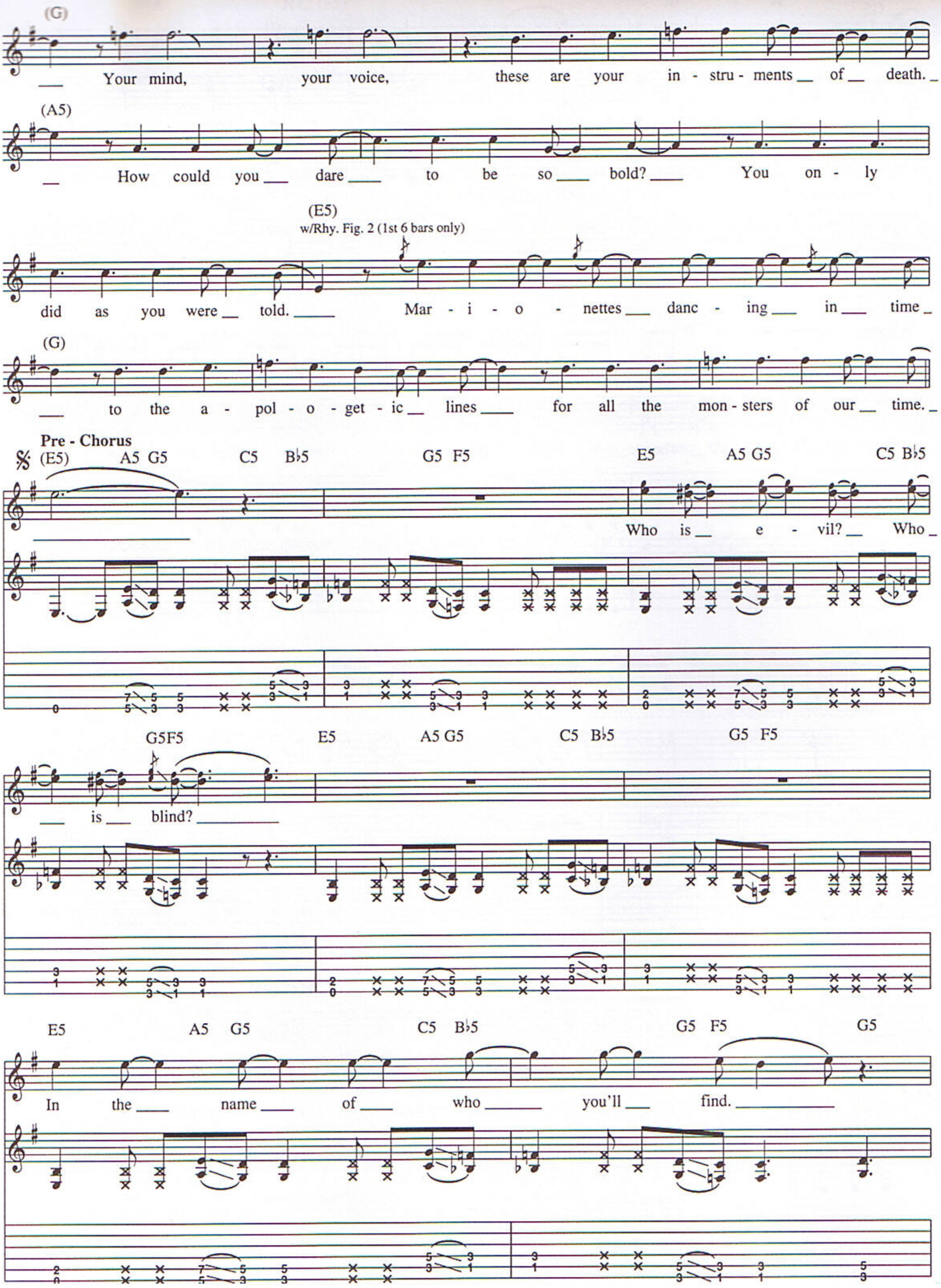
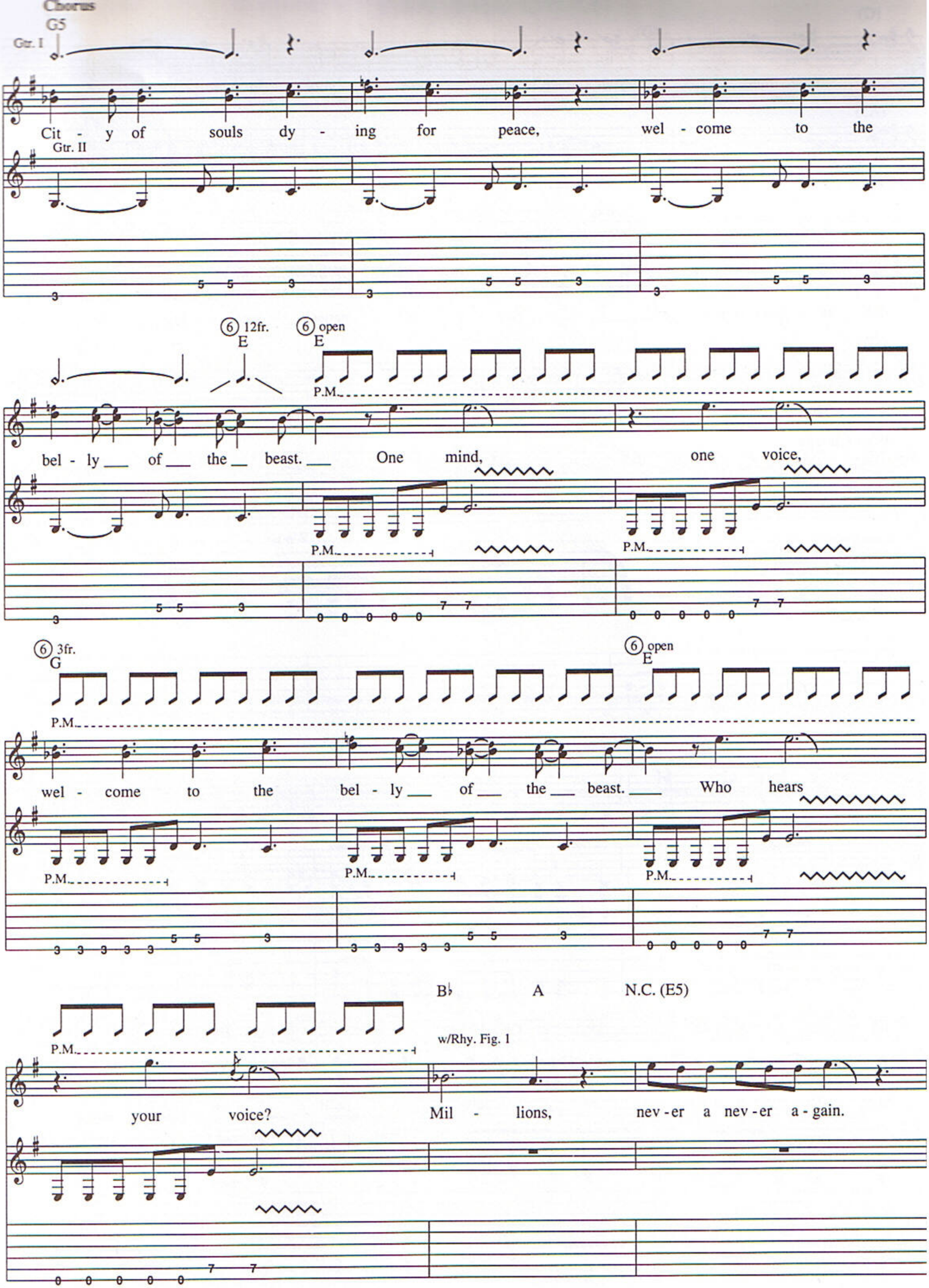
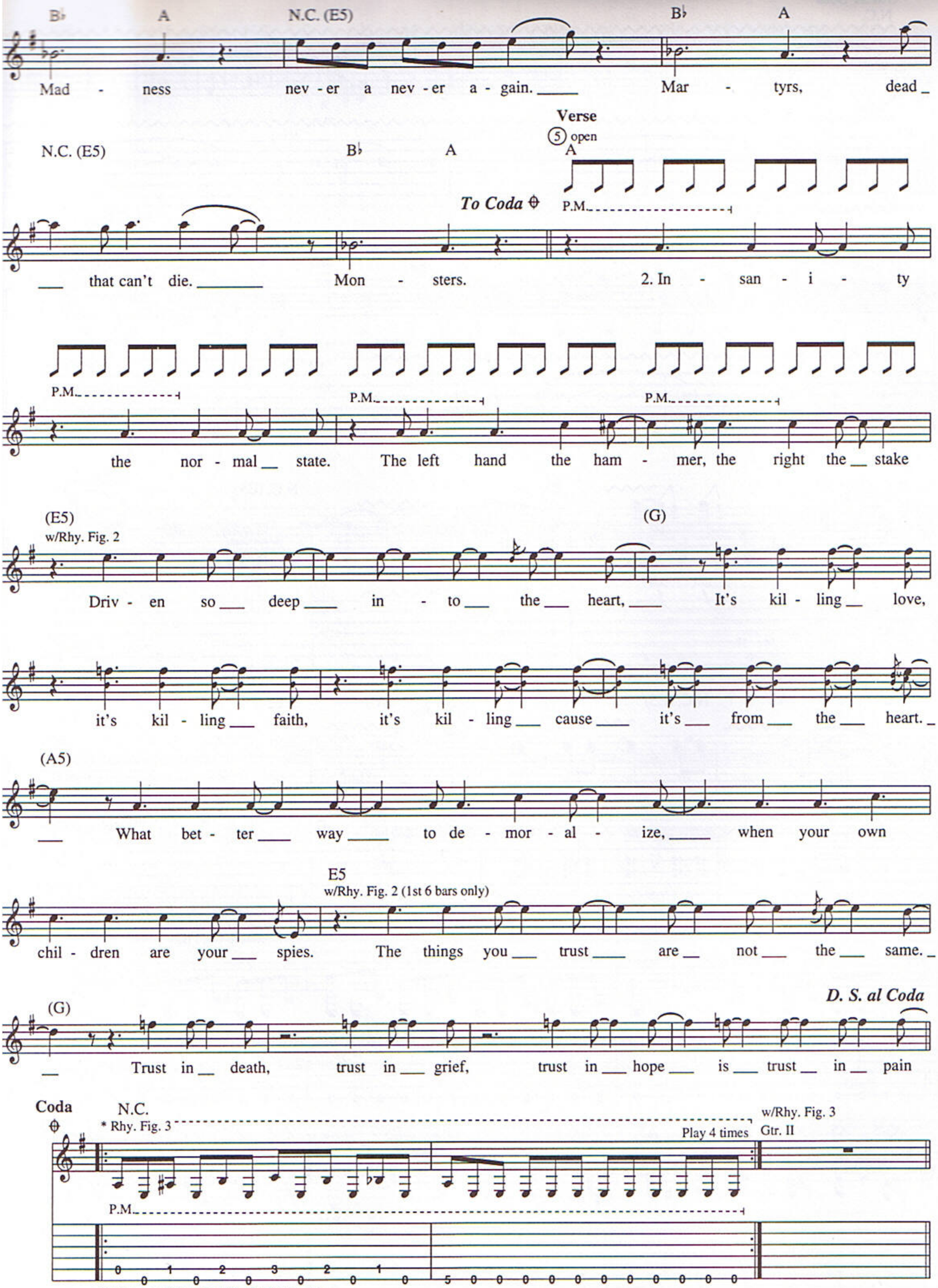

Both Gtrs.
(C)
(G)
Gtr. II
Gtr. I
(B♭)
Both Gtrs.
(F)
B♭
Rhy. Fig. 1
A
N.C. (E5)
Play 3 times
B♭
A
(end Rhy. Fig. 1)
P.M.
N.C. (A5)
Play 3 times
* P.M.
* P.M.

* Ultra heavy P.M.


Verse
(E5)
(G)
1. Don't you walk this earth with - out a ___ heart. ___ You tear the
Rhy. Fig. 2
P.M.
in - no - cent's souls a - part. ___ You shov - el your con - science in - to the ___ grave.
(A5)
___ You walk this earth with - out a ___ heart. ___ Your u - ni - form
P.M.
P.M.
P.M.
(E5)
w/Rhy. Fig. 2
could - n't be tak - en ___ off. ___ A tat - too burned in - to your ___ flesh.
(end Rhy. Fig. 2)
P.M.

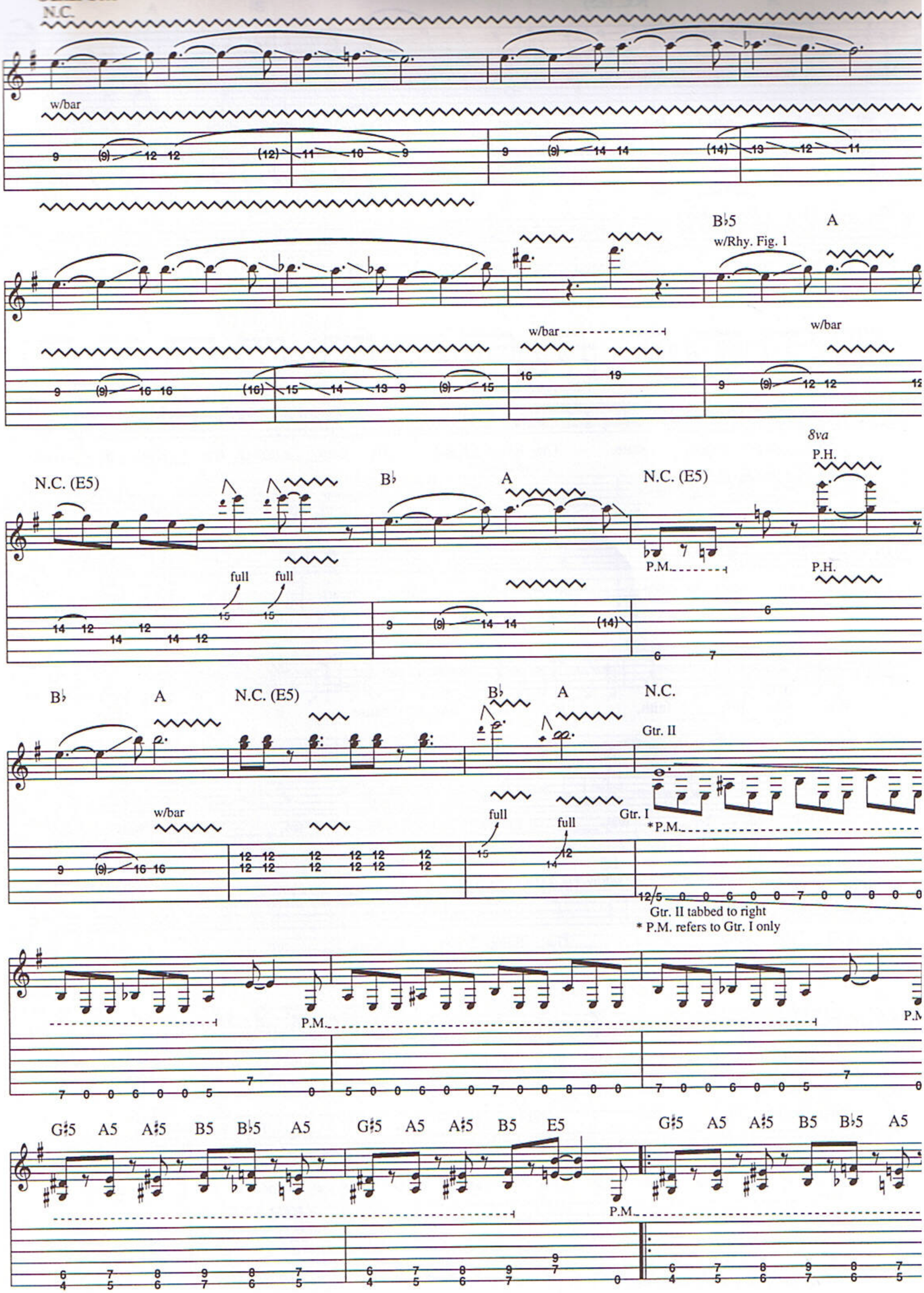

(G)
Your mind, your voice, these are your in - stru - ments of death.
(A5)
How could you dare to be so bold? You on - ly
(E5)
w/Rhy. Fig. 2 (1st 6 bars only)
did as you were told. Mar - i - o - nettes danc - ing in time
(G)
to the a - pol - o - get - ic lines for all the mon - sters of our time.
Pre - Chorus
(E5) A5 G5 C5 B♭5 G5 F5 E5 A5 G5 C5 B♭5
Who is e - vil? Who
G5F5 E5 A5 G5 C5 B♭5 G5 F5
is blind?
E5 A5 G5 C5 B♭5 G5 F5 G5
In the name of who you'll find.


Chorus
G5
Gtr. I
City of souls dying for peace, welcome to the
Gtr. II
⑥ 12fr.
E
⑥ open
E
P.M.
belly of the beast. One mind, one voice,
⑥ 3fr.
G
welcome to the belly of the beast. Who hears
B♭
A
N.C. (E5)
w/Rhy. Fig. 1
your voice? Millions, never a never again.

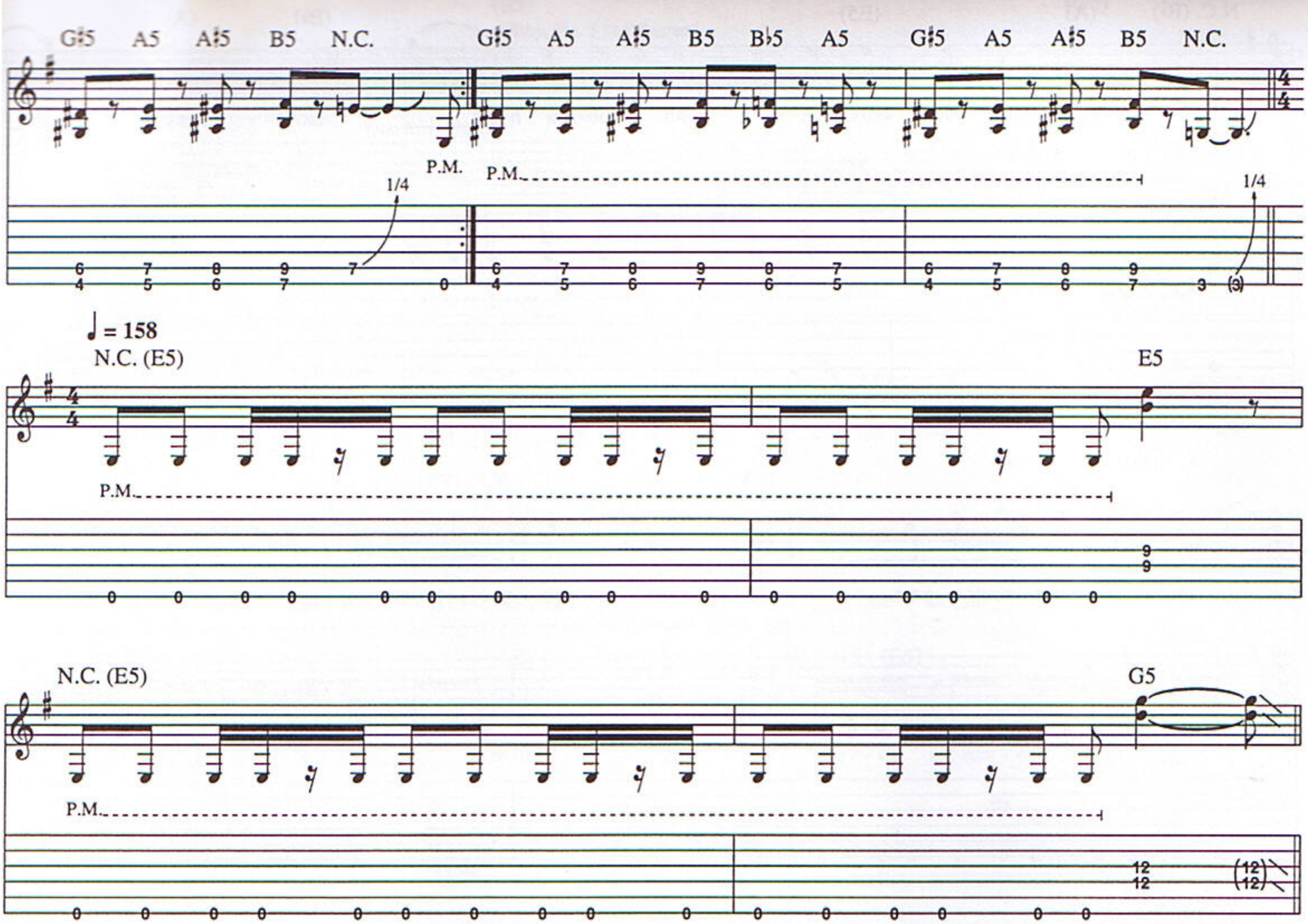

B♭ A N.C. (E5) B♭ A
Mad - ness nev - er a nev - er a - gain. Mar - tyrs, dead
N.C. (E5) B♭ A
To Coda
Verse
⑤ open
A
P.M.
that can't die. Mon - sters. 2. In - san - i - ty
P.M. P.M. P.M.
the nor - mal state. The left hand the ham - mer, the right the stake
(E5)
w/Rhy. Fig. 2
(G)
Driv - en so deep in - to the heart, It's kil - ling love,
it's kil - ling faith, it's kil - ling cause it's from the heart.
(A5)
What bet - ter way to de - mor - al - ize, when your own
E5
w/Rhy. Fig. 2 (1st 6 bars only)
chil - dren are your spies. The things you trust are not the same.
(G)
D. S. al Coda
Trust in death, trust in grief, trust in hope is trust in pain
Coda
N.C.
* Rhy. Fig. 3
Play 4 times
w/Rhy. Fig. 3
Gtr. II
P.M.
0 0 1 0 2 0 3 0 2 0 1 0
5 0 0 0 0 0 0 0 0 0 0 0 0

* When recalling Rhy. Fig. 3 take repeats.

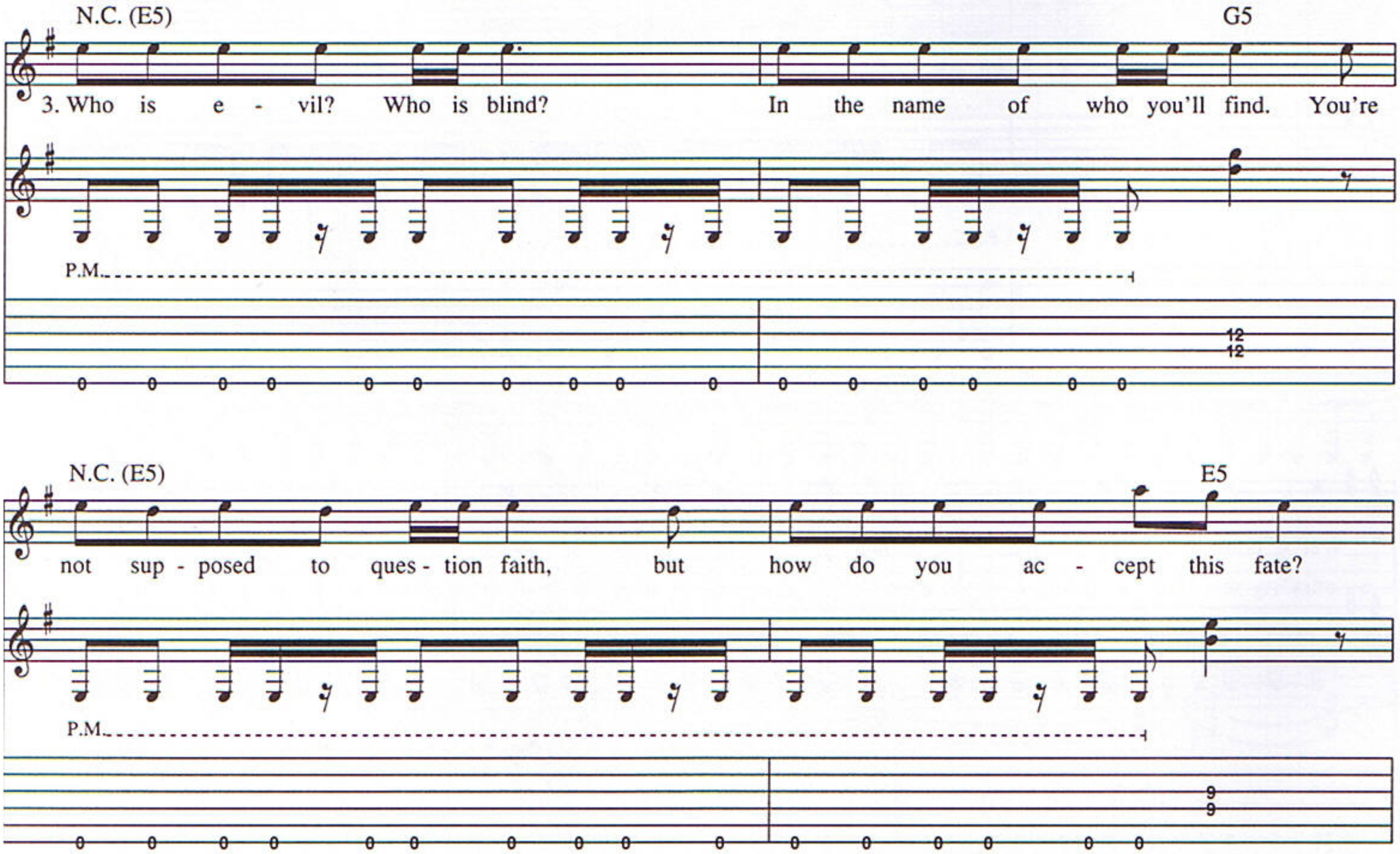
Guitar Solo

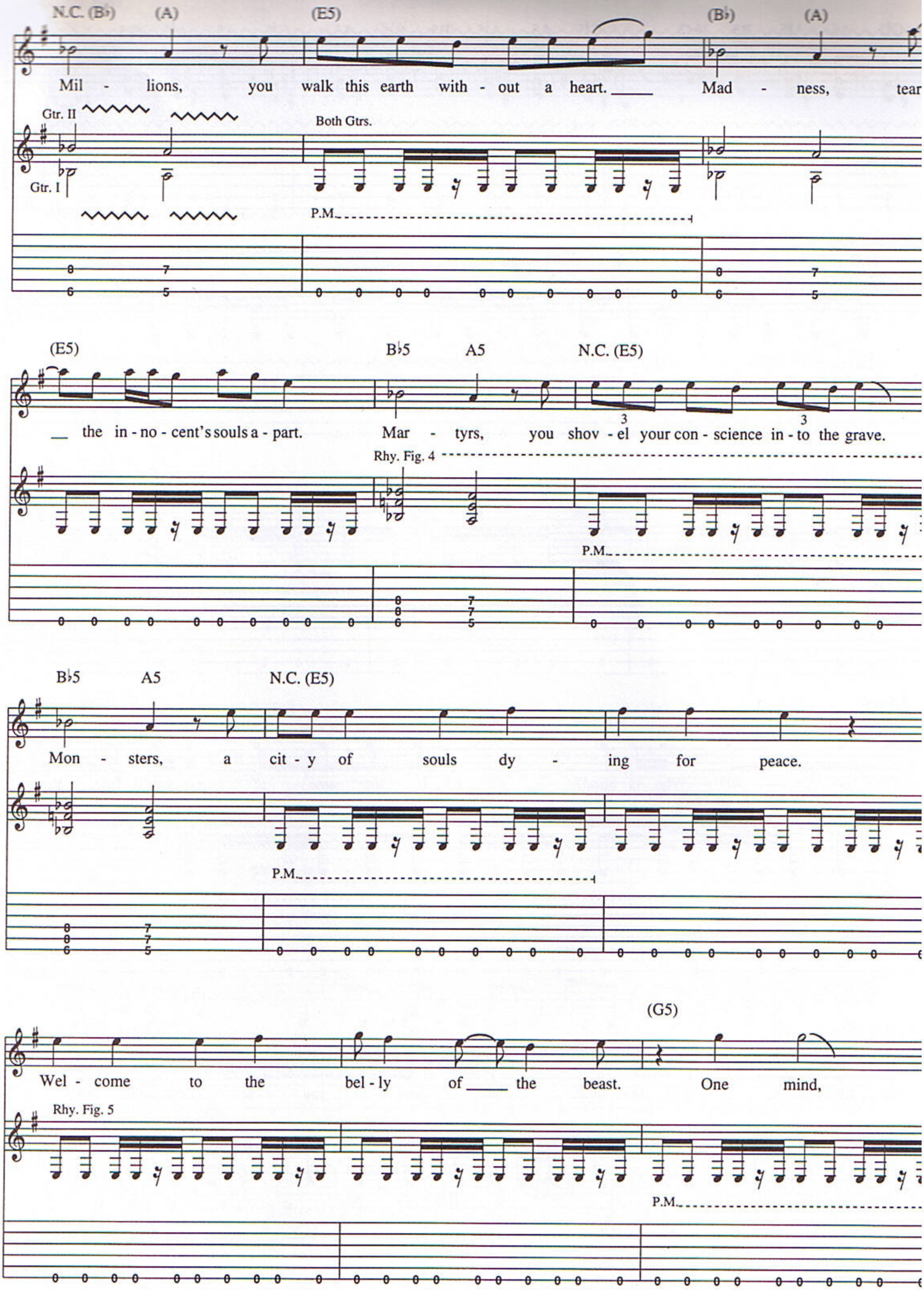


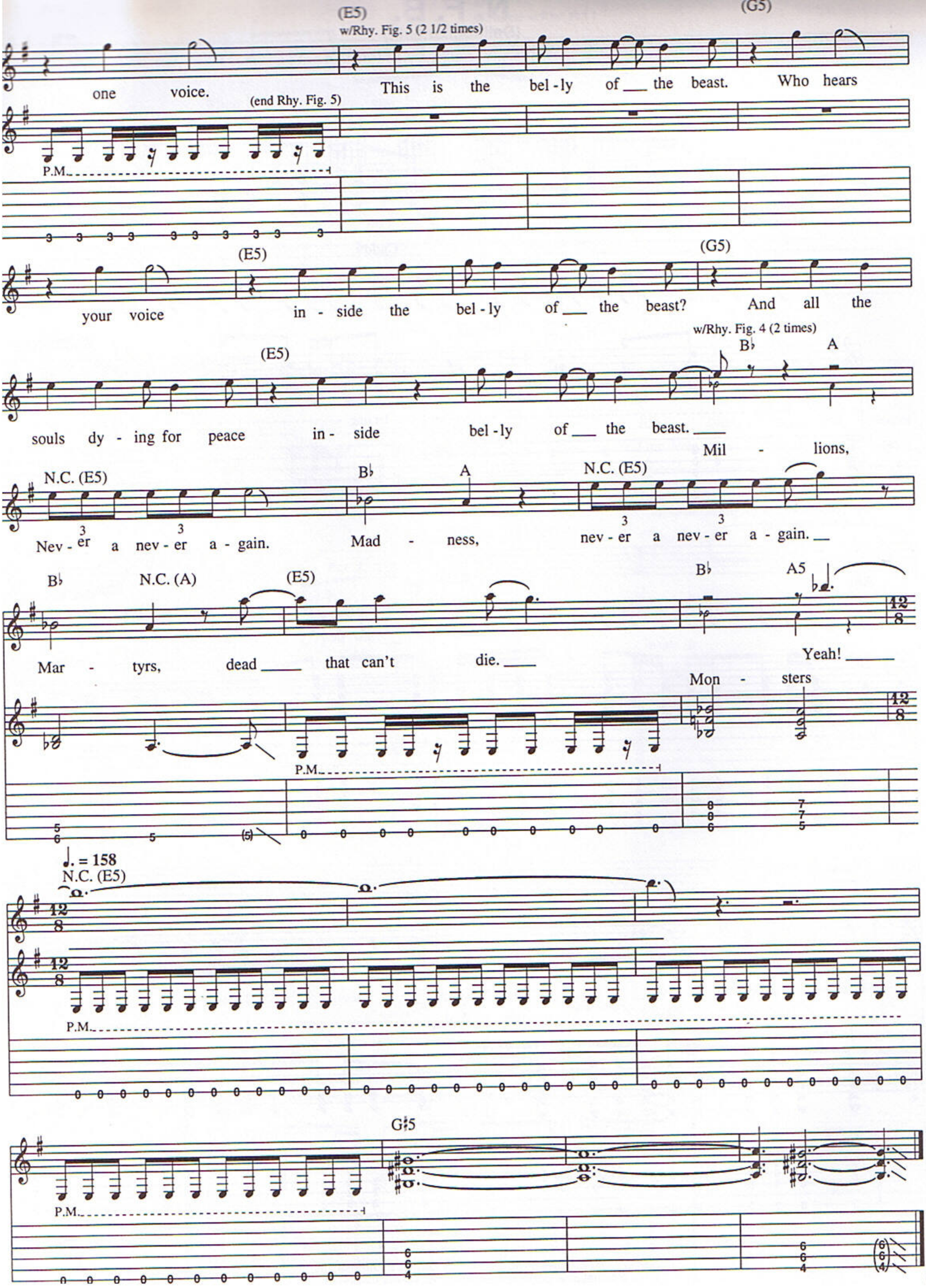
N.C.
w/bar
B♭5
A
w/Rhy. Fig. 1
w/bar
w/bar
N.C. (E5)
full
full
B♭
A
N.C. (E5)
8va
P.H.
P.M.
P.H.
B♭
A
N.C. (E5)
w/bar
B♭
A
full
full
N.C.
Gtr. II
Gtr. I
*P.M.
Gtr. II tabbed to right
* P.M. refers to Gtr. I only
P.M.
P.M.
G♯5
A5
A♯5
B5
B♭5
A5
G♯5
A5
A♯5
B5
E5
P.M.
G♯5
A5
A♯5
B5
B♭5
A5


G♯5 A5 A♯5 B5 N.C. G♯5 A5 A♯5 B5 B♭5 A5 G♯5 A5 A♯5 B5 N.C.
P.M.
P.M.
1/4
1/4
♩ = 158
N.C. (E5)
E5
P.M.
N.C. (E5)
G5
P.M.

Verse


N.C. (E5)
G5
3. Who is e - vil? Who is blind? In the name of who you'll find. You're
P.M.
N.C. (E5)
E5
not sup - posed to ques - tion faith, but how do you ac - cept this fate?
P.M.

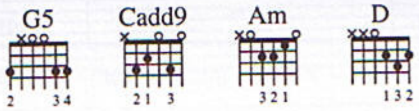

N.C. (B♭) (A) (E5) (B♭) (A)
Mil - lions, you walk this earth with - out a heart. Mad - ness, tear
Gtr. II
Both Gtrs.
Gtr. I
P.M.
(E5) B♭5 A5 N.C. (E5)
the in - no - cent's souls a - part. Mar - tyrs, you shov - el your con - science in - to the grave.
Rhy. Fig. 4
P.M.
B♭5 A5 N.C. (E5)
Mon - sters, a cit - y of souls dy - ing for peace.
P.M.
(G5)
Wel - come to the bel - ly of the beast. One mind,
Rhy. Fig. 5
P.M.

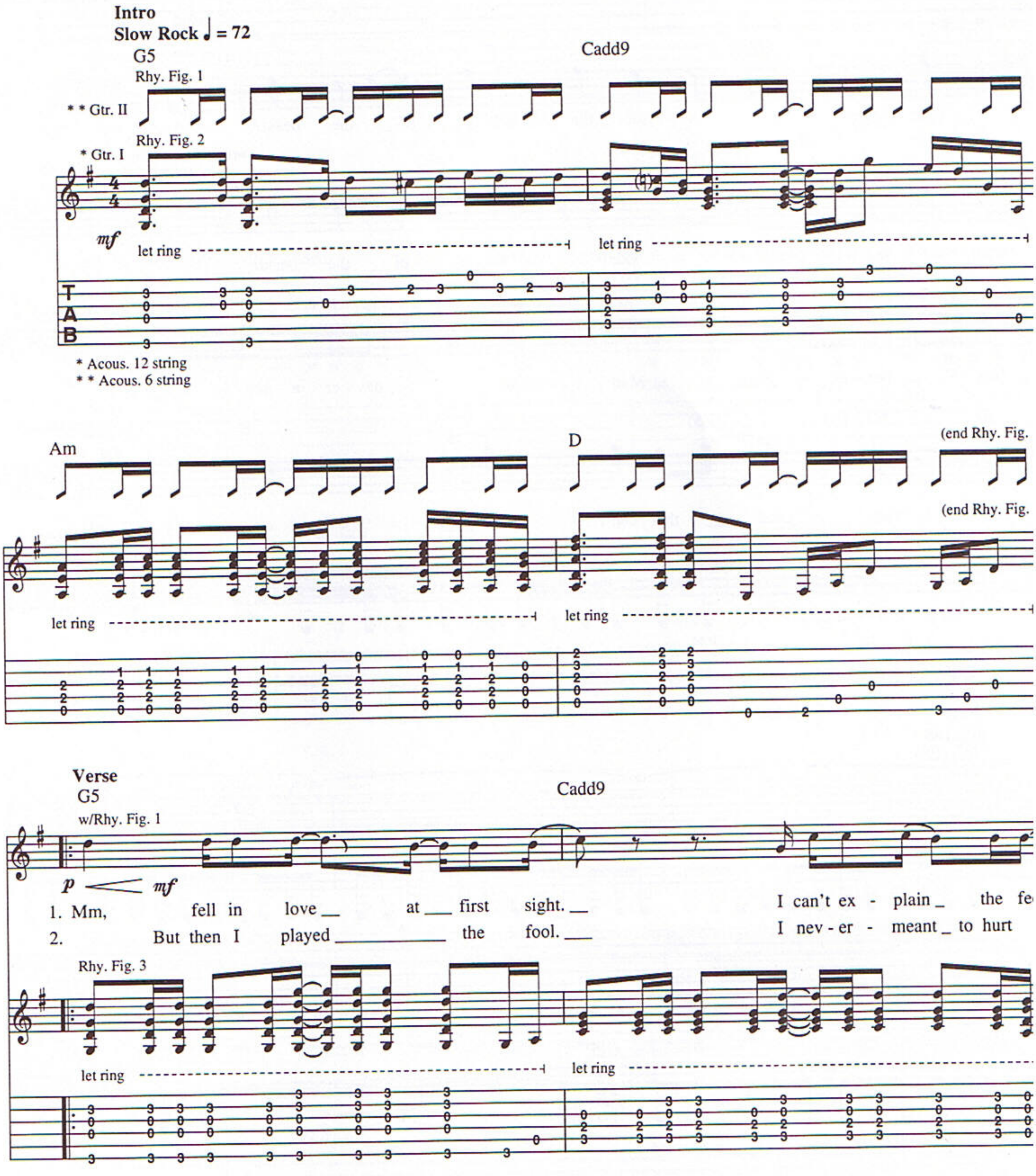

(E5)
w/Rhy. Fig. 5 (2 1/2 times)
(G5)
one voice. This is the bel - ly of ___ the beast. Who hears
(end Rhy. Fig. 5)
P.M.
3 3 3 3 3 3 3 3 3 3
(E5)
(G5)
your voice in - side the bel - ly of ___ the beast? And all the
(E5)
w/Rhy. Fig. 4 (2 times)
B♭
A
souls dy - ing for peace in - side bel - ly of ___ the beast. ___
Mil - lions,
N.C. (E5)
B♭
A
N.C. (E5)
Nev - er a nev - er a - gain. Mad - ness, nev - er a nev - er a - gain. ___
3
B♭
N.C. (A)
(E5)
B♭
A5
Mar - tyrs, dead ___ that can't die. ___
Yeah! ___
Mon - sters
12/8
P.M.
5 6 5 (5)
0 0 0 0 0 0 0 0 0 0
8 8 6
7 7 5
♩. = 158
N.C. (E5)
12/8
P.M.
0 0 0 0 0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0 0 0 0 0
0 0 0 0 0 0 0 0 0 0 0 0
G♯5
P.M.
0 0 0 0 0 0 0 0 0 0 0 0
6 6 4
6 6 4
(6) (6) (4)

N. F. B.

(Dallabnikufesin)

Words and Music by Anthrax


G5
Cadd9
Am
D
2 34
21 3
321
132


Intro
Slow Rock ♩ = 72
G5
Cadd9
Rhy. Fig. 1
* * Gtr. II
Rhy. Fig. 2
* Gtr. I
mf
let ring
let ring
T
A
B
* Acous. 12 string
* * Acous. 6 string
Am
D
(end Rhy. Fig.
(end Rhy. Fig.
let ring
let ring
Verse
G5
Cadd9
w/Rhy. Fig. 1
p
mf
1. Mm, fell in love at first sight. I can't ex - plain the fe
2. But then I played the fool. I nev - er - meant to hurt
Rhy. Fig. 3
let ring
let ring

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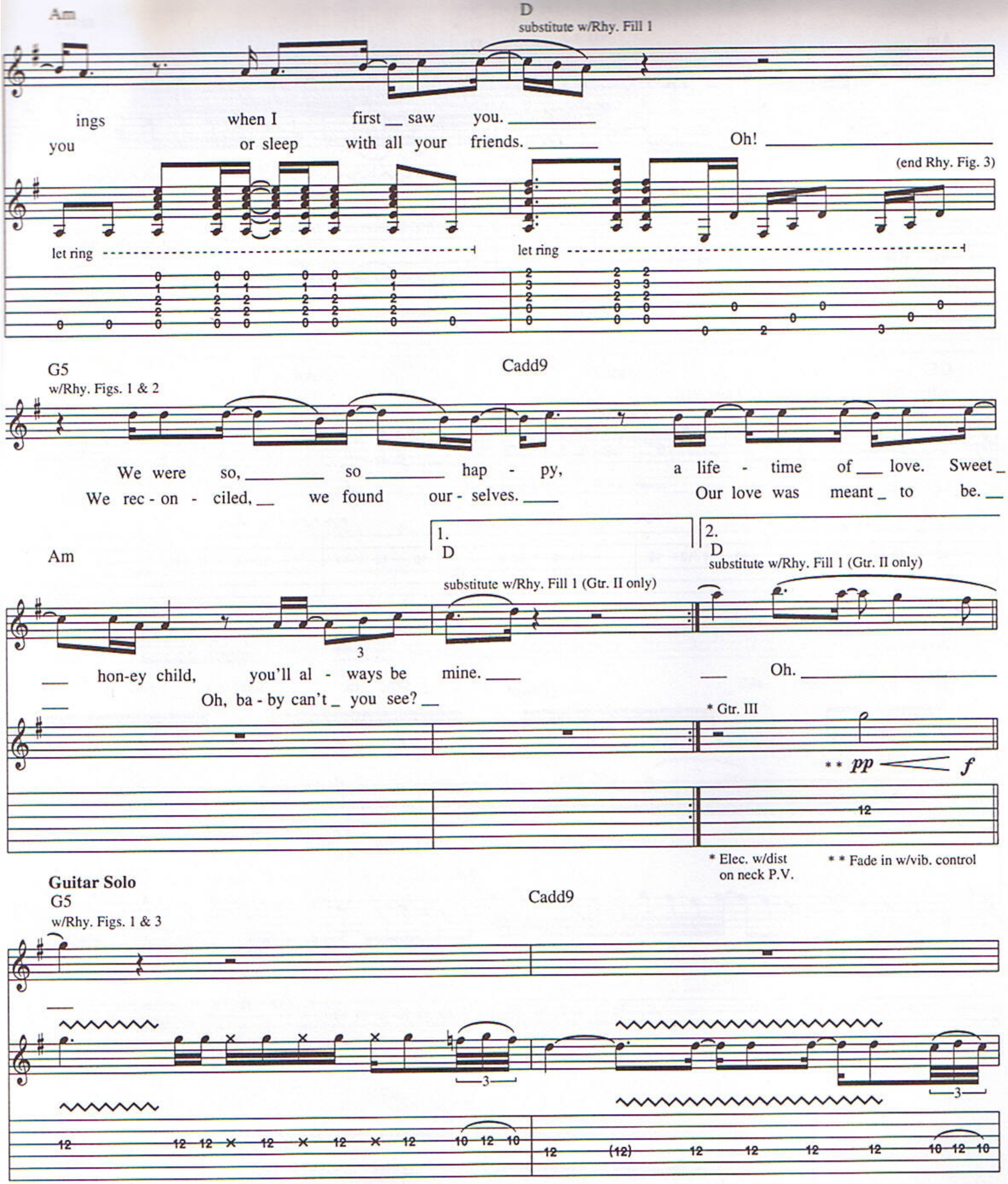
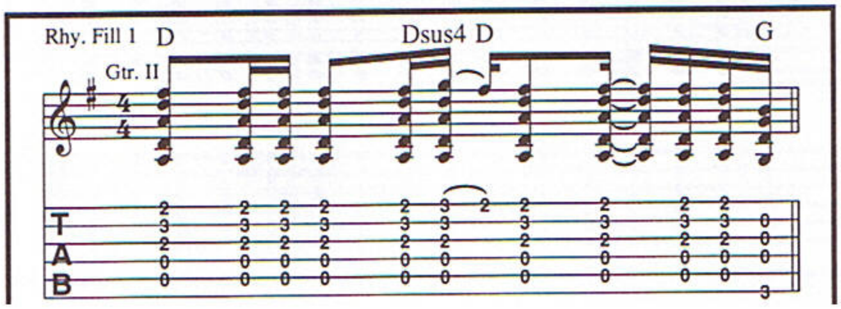
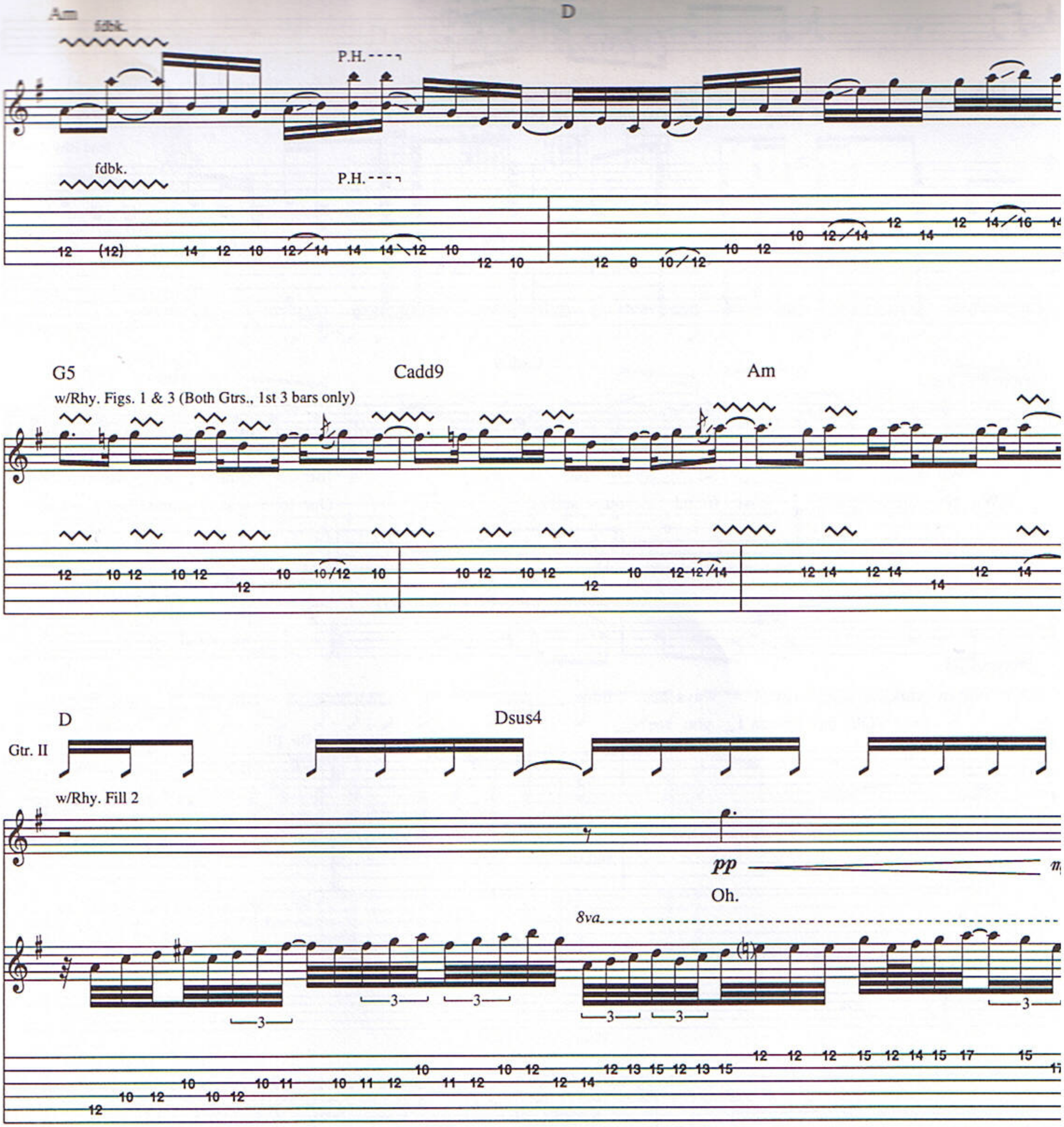
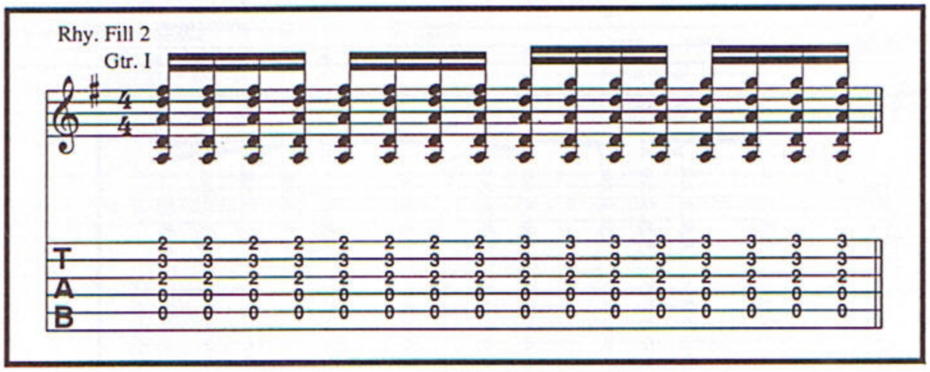
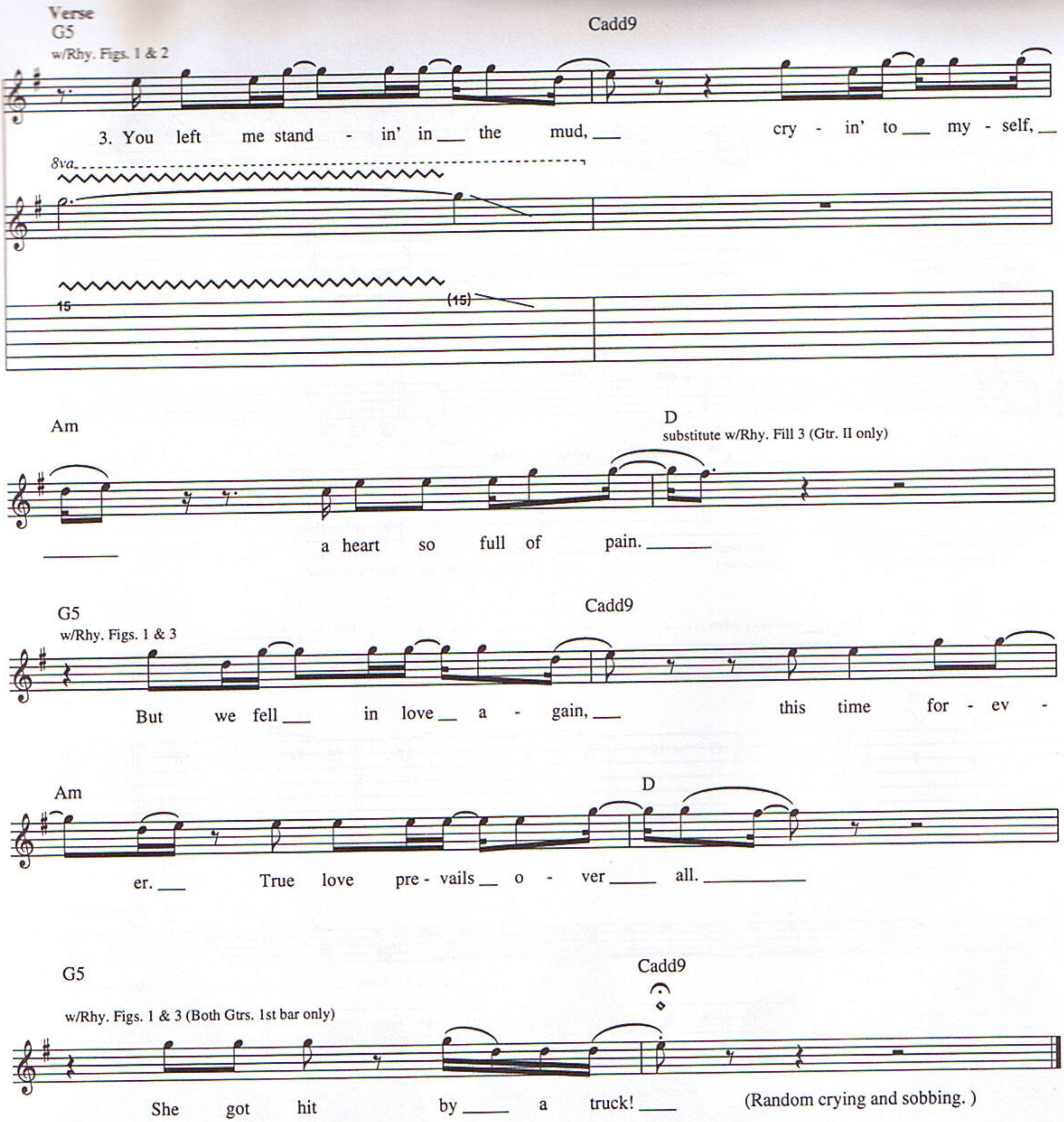
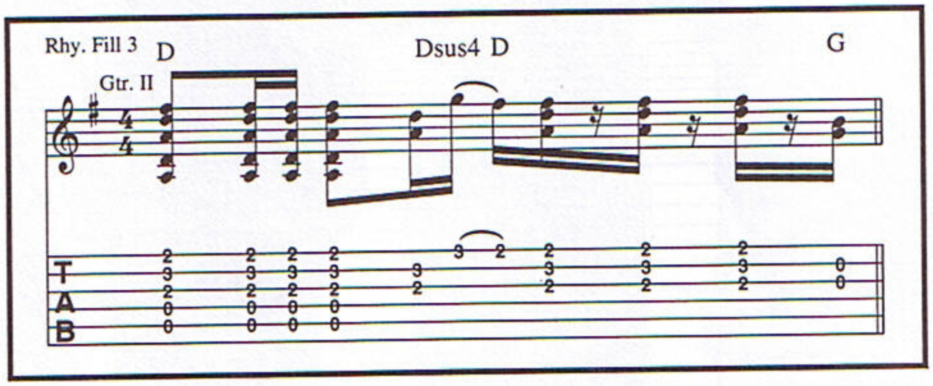

Am
D
substitute w/Rhy. Fill 1
ings when I first __ saw you. ________
you or sleep with all your friends. ________ Oh! ________
(end Rhy. Fig. 3)
let ring
let ring
G5
w/Rhy. Figs. 1 & 2
Cadd9
We were so, ________ so ________ hap - py, a life - time of ___ love. Sweet _
We rec - on - ciled, __ we found our - selves. ____ Our love was meant _ to be. __
Am
1.
D
substitute w/Rhy. Fill 1 (Gtr. II only)
2.
D
substitute w/Rhy. Fill 1 (Gtr. II only)
___ hon-ey child, you'll al - ways be mine. ____ ___ Oh. ________
___ Oh, ba - by can't _ you see? __
* Gtr. III
* * pp f
* Elec. w/dist on neck P.V.
* * Fade in w/vib. control
Guitar Solo
G5
w/Rhy. Figs. 1 & 3
Cadd9
3
3
3


Rhy. Fill 1
D
Dsus4 D
G
Gtr. II
T
A
B


Am
fdbk.
D
P.H.
G5
w/Rhy. Figs. 1 & 3 (Both Gtrs., 1st 3 bars only)
Cadd9
Am
D
Gtr. II
w/Rhy. Fill 2
Dsus4
pp
Oh.
8va


Rhy. Fill 2
Gtr. I
T
A
B


Verse
G5
w/Rhy. Figs. 1 & 2
Cadd9
3. You left me stand - in' in ___ the mud, ___ cry - in' to ___ my - self, ___
8va
15
(15)
Am
D
substitute w/Rhy. Fill 3 (Gtr. II only)
a heart so full of pain. ___
G5
w/Rhy. Figs. 1 & 3
Cadd9
But we fell ___ in love ___ a - gain, ___ this time for - ev -
Am
D
er. ___ True love pre - vails ___ o - ver ___ all. ___
G5
w/Rhy. Figs. 1 & 3 (Both Gtrs. 1st bar only)
Cadd9
She got hit by ___ a truck! ___ (Random crying and sobbing.)


Rhy. Fill 3
Gtr. II
D
Dsus4 D
G
T
A
B
2 3 2 0 0
2 3 2 0 0
2 3 2 0 0
2 3 2 0 0
3 2
3 2
2 3 2
2 3 2
2 3 2
0 0